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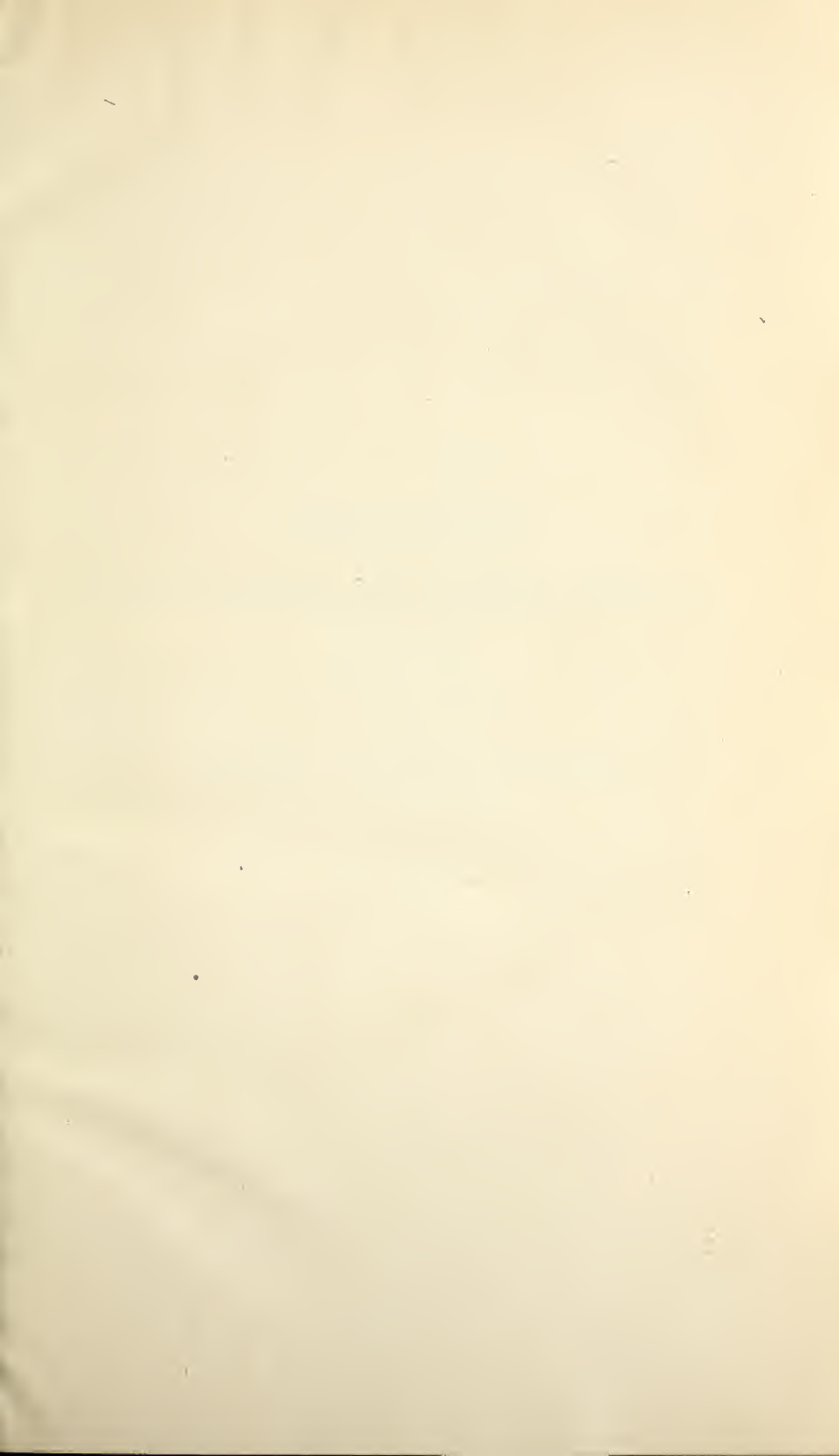
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*Somersetshire  
Archæological & Natural History  
Society.*

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*Proceedings during the year 1888.*

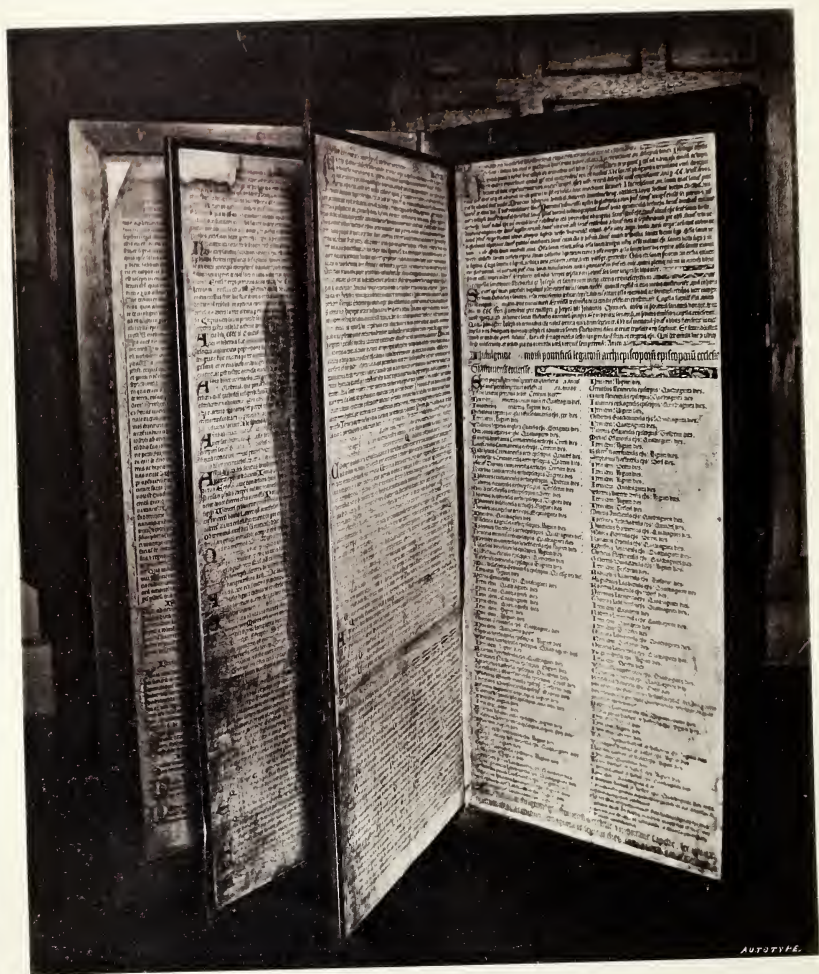
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VOL. XXXIV.









# TABULA GLASTONIENSIS.

See Part II, p. 117.

AUTOTYPE.



SOMERSETSHIRE  
ARCHÆOLOGICAL  
AND  
NATURAL HISTORY  
SOCIETY'S  
*PROCEEDINGS*, 1888.



VOL. XXXIV.

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Taunton :  
T. M. HAWKINS, HIGH STREET.  
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MDCCCLXXXIX.

*The Council of the Somersetshire Archæological and Natural History Society desire that it should be distinctly understood that although the volume of PROCEEDINGS is published under their directions, they do not hold themselves in any way responsible for any statements or opinions expressed therein; the authors of the several papers and communications being alone responsible.*



11/20/64  
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### ERRATA.

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Vol. xxxiii. In the obituary notice of the late Mr. Knyfton, the inscription which is there said to be upon the tomb at Uphill, is upon a brass in Westbury-sub-Mendip church.

In this volume.

*Pt. I, p. 48, l. 14, for Bishop Robert read Bishop Roger.*

*Pt. II, p. 48, l. 8, 9, read Chief Steward of the Dean and Chapter of Wells.*



*Proceedings*  
*of the*  
*Somersetshire Archæological and*  
*Natural History Society,*  
*During the Year 1888.*

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AFTER a lapse of fifteen years, the Fortieth Annual Meeting of the Society was held at Wells, in the Town Hall, which had been kindly lent to the Society, on Tuesday August 28th, and the following days.

Sir GEORGE EDWARDS, the retiring President, in opening the proceedings said he had great pleasure in having that opportunity of repeating his thanks to the Society for the honour they did him in appointing him their President last year. He could assure them that during the many occupations and pleasures of his office as Mayor of Bristol last year he regarded the week the Society visited Bristol among the most agreeable of his Mayoralty. He was therefore glad to have the opportunity of recording his thanks. He now had a very pleasing duty to perform—that of introducing to them a gentleman with whom they were well acquainted to take the Chair for the ensuing year. Knowing him so well as they did he need say nothing to them respecting him; and, whether as a pastor of the Church, as a member of the aristocracy, or as a man, he would add much to their Society as President. He

was quite sure the proceedings of the Meeting under his presidency would be of interest, and everything that could be desired. He now had the honour of asking his Lordship, the Bishop of Bath and Wells, to take the Chair.

HIS LORDSHIP then took the Presidential Chair, and asked The Rev. J. A. BENNETT, *Hon. Sec.*, to read

### *The Annual Report.*

“Your Council beg to report that the condition of the Society is satisfactory. The number of Members is still increasing and is now about 530. The financial position is also healthy; the balance in hand at the end of last year was £57 0s. 8d.; and the debt on the Castle Purchase Account was reduced from £513 6s. 1d. to £437 17s. 5d.

“Your Committee have circulated new appeals for returns of Church plate, etc., to those of the clergy and churchwardens who have not already responded to former circulars, but the returns are still incomplete and your Committee are of opinion that it will be wiser to defer a general report until another year.

“The names of the new Local Secretaries (who are also entitled to be present at the Committee or Council Meetings of the Society) were given in the Report of last year. A circular has been drawn up and sent to them as a guide for returns of objects of interest to the Society in their several localities. This has brought some interesting information from several quarters, and some of the reports have been printed in the last volume. It is hoped that more will be sent in in time for publication in the report of *Proceedings* for this year.

“The Catalogue of the Library in the Castle at Taunton, upon which the Curator has been engaged for some time, is now completed, and an arrangement has been entered into for its publication at a cost of about £50. The Committee hope that many of the Members of the Society will become

purchasers of this volume, which will be offered to them at a moderate price. Orders will be received by the Curator.

“Your Council welcome the appearance, since the last meeting, of the new publication, *Notes and Queries for Somerset and Dorset*. It promises to meet a want which has been felt for some time, and to be a valuable means of collecting information and diffusing a general interest in the objects of your Society. With the parent Society, the Record Society, and this new serial, the county is now well provided with machinery for gathering the materials for a complete history of the county. In furtherance of this object it seems to your Council desirable that a Calendar of the contents of the Serel Manuscripts, and of any other collections in the Museum which have not yet been catalogued, and a full Index to Collinson’s History should be prepared.”

The Right Rev. Bishop CLIFFORD (Clifton) proposed the adoption of the Report, which, he said, was a very satisfactory one, of the year’s work.

Colonel W. PINNEY seconded the proposition.

The Rev. H. WINWOOD (Bath) spoke of the importance and desirability of having accurate details of Church plate.

The Report was unanimously carried.

The Rev. Preb. COLEMAN, Vicar of Cheddar, moved, “That this Meeting recommends the Council of the Society to restore a volume of *The Accounts of the Churchwardens of Cheddar*, of the date 1612 to 1674, now wrongfully deposited in the Museum at Taunton.”

Mr. H. D. SKRINE seconded the motion.

Bishop CLIFFORD submitted an amendment, “That the matter be referred to the Council to report, with power to act according to their judgment.”

Sir GEORGE EDWARDS seconded the amendment. He thought it was but reasonable the matter should be first referred to the Committee.

The amendment was adopted.

## Treasurers' Account.

*The Treasurers in Account with the Somersetshire Archaeological and Natural History Society, from January 1st to December 31st, 1887.*

DR.			CR.		
	£	s d		£	s d
1886, Dec. 31st.			1887.		
By Balance of former Account	63	11 4	To Expenses attending Annual Meeting	15	7 6
„ Members' Entrance Fees	9	9 0	„ Stationery, Printing, etc.	13	17 0
„ Members' Arrears of Subscriptions	9	8 6	„ Purchase of Books, Binding, etc.	22	1 10
„ Members' Subscriptions for the Year 1887	253	10 0	„ Coal and Gas	21	8 4
„ Members' Subscriptions in Advance	4	3 6	„ Cases, Repairs, etc.	19	8 0
„ Two Life Members	21	0 0	„ Printing and Binding, vol. xxxii.	94	12 2
„ Excursion Tickets	5	17 6	„ Illustrations for ditto	19	9 4
„ Museum Admission Fees	23	18 6	„ Postage and Carriage of volumes	8	5 10
„ Sale of Vols. of <i>Proceedings</i>	1	10 6	„ Curator's Salary, 1 year to Christmas, 1887	85	0 0
			„ Subscription to Harleian Society, 1887	1	1 0
			„ Subscription to Harleian Society, Registers	1	1 0
			„ Subscription to Palæontographical Society	1	1 0
			„ Subscription to Ray Society	1	1 0
			„ Subscription to Early English Text Society	1	1 0
			„ Subscription to Pipe Roll Society	1	1 0
			„ Subscription to Somerset Record Society	1	1 0
			„ Insurance	4	10 6
			„ Rates and Taxes	12	13 3
			„ Postage, Carriage, etc.	7	16 9
			„ Sundries	3	10 8
			„ Balance	57	0 8
	£ 392	8 10		£ 392	8 10

1887, Dec. 31st.  
Balance ... £ 57 0 8

H. & H. J. BADCOCK,  
*Hon. Treasurers.*

1888, March 29th. Examined and compared with the } ALFRED MAYNARD.  
vouchers, and found correct, } EDWIN SLOPER.

## Taunton Castle Purchase Fund.

*Treasurers' Account, from January 1st to December 31st, 1887.*

Receipts.			Expenditure.		
	£	s d		£	s d
By Donation from Mr. Goodland	10	6	1887, Dec. 31st.		
„ Rents of Premises	58	14 8	To Balance	255	15 6
„ Rent of Castle Hall	75	0 0	„ Repairs to Buildings, etc.	34	13 7
„ Proceeds of Fancy Ball, held at Taunton, 22nd Dec., 1887	41	12 0	„ Rates and Taxes	7	9 5
„ Balance	431	17 5	„ Castle Hall Expenses and Sundries	5	4 6
			„ Gas	8	1 0
			„ Insurance	3	16 6
			„ Interest on Loan	12	3 8
			„ Balance transferred from Restoration Fund	280	10 5
	£ 607	14 7		£ 607	14 7

1887, Dec. 31st.  
Balance ... £ 431 17 5

H. & H. J. BADCOCK,  
*Hon. Treasurers.*

1888, March 29th. Examined and compared with the } ALFRED MAYNARD.  
vouchers, and found correct, } EDWIN SLOPER.



The Rev. T. S. HOLMES proposed, and Dr. NORRIS seconded, the adoption of the Treasurers' statement. The proposition was agreed to.

The Committee was re-elected, with the addition of the Rev. J. Seal. Sir George Edwards's name was added to the list of Vice-Presidents, a number of new Members were elected, and the Meeting passed a vote of thanks to the Officers of the Society for their past Services.

The Rev. J. A. BENNETT read the following

### *Report of the Somerset Record Society.*

"According to the constitution of the Somerset Record Society, it is the duty of the Hon. Secretary to make an Annual Report at the General Meeting of its parent the Somerset Archæological Society. This is the second time I have thus to make a report, and I am happy to say that again this year it will be a favourable one. Our number of subscribers has increased from 110 to 121. The state of our finances is also so far satisfactory, that (as you will see by the balance sheet, published in our volume ii) during our first year of life we kept our expenses within our income, and did not trench at all upon our donation fund. From the estimates I believe that the same will be the case this year; but I ought to point out that this favourable state of things is due to the fact that we have had no expenses, except those connected with printing and postage. The whole of the labour expended in the preparation of our two volumes has been the free gift of the editors; and if the labour and skill thus bestowed upon our Society were estimated at its money value, it would amount to a very large sum indeed. The third volume, now in the press, will be *Kirby's Quest*, by Mr. Dickinson."

Mr. H. HOBHOUSE, M.P., proposed, "That the Somerset Record Society has heard with pleasure the Report of the Hon Secretary, and begs to record its gratitude to him for his assistance and services, and also tenders its thanks to all those who are giving their gratuitous labours to the editorial depart-

ment." The work of the Somerset Record Society was, Mr. Hobhouse said, an important step towards collecting the past history of the county, and they were much indebted to those gentlemen who had carried its labours to such a successful issue.

The Rev. Preb. SCARTH seconded the proposition, which was adopted.

In answer to a circular from the Antiquarian Society in London, addressed to the Somersetshire Society, to appoint delegates to attend a Congress in London, the Meeting decided to ask the Rev. Prebendary Scarth and the Rev. W. Hunt to represent the Society at the Congress.

The PRESIDENT then delivered his

### *Opening Address.*

LADIES AND GENTLEMEN,

IN undertaking the duties of President for the year of the Somersetshire Institute of Archæology, I must ask you to give me credit for doing so with a full sense of the insufficiency of my resources for filling the office as it ought to be filled. I must also ask your kind indulgence for my shortcomings on the score of the scanty leisure I have had at my command for getting together any information which might interest or instruct you. It is, however, some consolation to me to reflect that the atmosphere of Wells is so charged with archæological interest that it is impossible for a company like the present to come together within its precincts without imbibing some archæological enthusiasm and adding some wealth to their archæological store. I see, too, many around me who will know how to improve the occasion, and satisfy the aspirations of those who have come here to learn.

The first thing that occurs to me to mention, and I do so as a matter of hearty congratulation, is the very considerable increase of knowledge of the early history of Wells and the diocese, which we have acquired since the Society last met at Wells, on August 19th, 1873.

On looking back at the *Proceedings* for the year 1873, I find that I then made the following remarks: "I believe there are in the possession of the Dean and Chapter, and also under the custody of the Registrar of the Diocese, some most valuable manuscripts, which would throw a flood of light upon the history of Wells, and of the whole county. They are taken such care of now that nobody ever sees them, or is a bit the wiser for them. It would be a worthy labour for our Society to assist in giving them to the archæological world. For a true reflection of the mind and sentiments of a certain age, and a faithful picture of the events and circumstances of the time, nothing can compare with original documents. Get the permission of the Chapter, get a competent person to make the selection, raise a guarantee fund for the expense, procure a competent editor, and the thing is done."

Since the above words were spoken we have had the thick volume, 574 folio pages, published in 1881, by the Rev. Herbert Edward Reynolds, Librarian of Exeter Cathedral, on *The Foundation, Constitutional History, and Statutes of Wells Cathedral*. Mr. Reynolds tells us that by the kindness of the Dean and Chapter he had access to many manuscripts in their possession—the Liber Albus, the Liber Ruber, Chyle's *History of the Church*, the original Charter of Queen Elizabeth, and some others. In his preface, of nearly three hundred pages, he gives an immense amount of information, derived chiefly from Chyle's curious history. Among other things is a chapter on the Bishop's Palace. Chyle says that it was begun by John de Villula, "who, on the site of the cloisters and other buildings erected by Bishop Giso for the use of the canons, raised for himself and successors a stately Palace. Afterwards comes Bishop Jocelyn to be bishop, who first obtains leave (of King John) to impark some of the lands next adjoining the palace, making it thereby the more august, and afterwards builds within it a private chapel, very sumptuous . . . (so that) for the height of the roof and breadth

of its area, few exceed it—scarce that at Lambeth, not much Whitehall itself. The great hall within the Palace, now (*i.e.*, in the last quarter of the 17th century, in the episcopate of Peter Mew) ruined and lying open, was built by Robert Burnell, bishop in the time of King Edward I; a man in great favour with his Prince, being first Lord High Treasurer, then Lord Chancellor of England, and at the same time Lord President of Wales. The largeness of which building bespeaks its founder a man of great and hospitable soul; his public honours and employments requiring a large retinue, calling to him a great influx of all sorts of people; else much beyond what the bishoprick could possibly require. But all the time their Palace lay open, without any mote or circumvallation, till Bishop Ralph's time (1329, Edward III), who finding such a plenty of water issuing out from under the church, and passing by the Palace, had a broad trench made round it, so as to receive this water, within which he also builds a high and very substantial stone wall, with battlements, and a terrace round it on the inside; with several redoubts and half-moons therein, after the manner of fortifications. These walls he joins together by a stately gate and gate-house, castle-wise; making it not only serviceable and defensive against rogues, and any sudden assault, but likewise very magnificent and graceful to the beholder."

It seems, however, that Bishop Ralph's successors did not keep up what he had so well begun. For, when Bishop Beckington succeeded to the See, in 1443, he found the Palace much out of repair. Chyle says, "His predecessor, Bishop Stafford, having received of Bishop Bubwith, his predecessor, for dilapidations, in money 1600 marks, and in mitre, jewels, and other precious things to the value of 1200 marks more; yet laid out nothing during his time, being eighteen years, but left all ruined; selling that very timber which he had cut down for repairs, and putting the money into his own pockets." In his will, Bishop Beckington complains of this, and says



that, instead of redress or any refunding, he only got fair words and empty promises; and adds that he himself had spent more than 6000 marks on the repairs of the different buildings of the See."

I will only add that Chyle, after reciting how Sir John Gates—who was "a great Puritan, episcopacy's common enemy"—had sold the timber and lead of the Palace, to the ruin *almost* of the whole fabric, and *totally* of the great hall," adds, with evident satisfaction, that "within less than two years after, on the 22nd August, in the first year of Queen Mary, he was beheaded in the Tower," for joining the Duke of Northumberland's attempt to place Lady Jane Grey on the throne.

Chyle's *History* contains also a full account of the buildings of the Deanery, the Vicars' Close, the Chain Bridge, Bubwith's Hospital, and many other buildings for which Wells is, or was, remarkable. It gives copious information as to the property of the See, of the Dean and Chapter, of the Prebendaries and Vicars Choral. It gives a curious account of the Ordinal of the Cathedral, the rites and ceremonies, the habits and gestures used in Divine service; and also divers rules concerning the dress, the behaviour, and the amusements of the choristers. Some of these are very quaint. For instance, the boys are to go to the common hall without any noise or tumult; they are to march up to the table in order, the little boys first, the bigger boys following; they are to say grace audibly; when seated, to behave themselves respectably; not to dirty their napkins on purpose or rudely; to take up their meat courteously, not to gnaw it or tear it with their nails; not to drink with their mouths full; not to clean their teeth with their knives; and if they were obliged to speak, to speak in Latin, not English. At night, after saying their prayers, kneeling two and two at the foot of their beds, they were to jump into bed—two little boys with their heads to the head of the bed, and one big boy with his head to the foot of the bed,

and his feet between the feet of the two little boys. In their games they were never to mix with outsiders; swearing, fighting quarreling, and bad language, were strictly forbidden; and it was the duty of two of their number, appointed weekly, to keep a strict watch, and report every breach of the rules to the Head Master."

The same volume also contains the ancient statutes of Wells, of wonderful scope and minuteness; large extracts from the *Liber Ruber*, containing deeds, writings, and muniments of the Cathedral; and divers Chapter Acts, Bishop's orders, Cathedral squabbles, and many miscellaneous documents which it is impossible to classify, but which throw great light upon the manners, customs, and opinions of the times.

Another important step in the direction of opening the treasures of the Registry of the Dean and Chapter for the use of the archæologist and the historian has been the preparation by our Secretary, the Rev. James Bennett, of *The Report on the MSS. of Wells Cathedral*, published by the Historical MSS. Commission, and presented by command of Her Majesty to both Houses of Parliament. This is a work of immense labour, containing brief explanations of entries on an infinite variety of matters—some extremely curious—from the charters of Edward and Harold down to the sale of the Lady Chapel to Sir John Gates, in 1552, and later, 1662. Such calendars are invaluable; without them the richest collection of materials is almost useless—materials which cannot be found might as well not exist, for any practical purpose—and the whole realm of archæology owes Mr. Bennett a great debt of gratitude for the conscientious labour, accuracy, and skill with which he has executed his arduous task, "all for love, and nothing for reward."

A no less important event in our archæological annals has been the formation of the Somerset Record Society, of which the Rev. James Bennett is also Secretary. This Society started some three years ago, with about 100 subscribers, and an

income of over £100 a year; both since considerably increased. The firstfruits of its formation was the publication of *Bishop Drokensford's Register*, edited by Bishop Hobhouse. This, with the Bishop's careful and interesting preface, sheds a flood of light upon the condition of the Church in the beginning of the 14th century—reviews numberless strange practices, certainly more “honoured in the breach than in the observance,” discloses many circumstances of the daily life of the period which ordinary history leaves untouched: such as the frequent acts of legitimization of candidates for Holy Orders (connected with the married clergy) the innumerable cases of non-residence, the holding of benefices by unordained persons, and youths under age; the abuses of benefit of clergy, the manumission of serfs, and the like. Another feature of the society of that time which might not occur to an ordinary reader of history, but which must have had a far reaching influence, is pointed out by the Bishop in his preface, when he is commenting upon the entire absence of any mention of preaching as part of the Bishop's functions—“It may well be doubted,” he says, “whether Bishop Drokensford (or any other bishop of his class) could freely communicate with the people of his village flock in their mother English tongue. His correspondence was written in Latin; his communications with his bailiffs on manorial business were in French, and that was *probably* the daily language at his table, as it *certainly* was in all his intercourse with his Sovereign and nobles, and his utterances in Parliament and Synod.” This is, of course, in harmony with what we know of the language of Court, as seen (*e.g.*) in the familiar examples of “Honi soit qui mal y pense,” the motto of the Order of the Garter; the formulæ, “Le roi s'avisera,” in interposing the Royal veto, “Le roi le veut,” in giving the Royal assent to Acts of Parliament; the crier's “Oyez, oyez;” and the use of the French language in the Courts of Chivalry, sixty years later than Drokensford, in the reigns of Richard II and Henry IV—as seen, for

example, in the great suit between Sir Edward de Hastings and Sir Reginald de Grey, concerning the right to bear the arms of Valence, Earl of Pembroke, when Sir Edward states his case in French:—"Devant vous mes très honorez le conestable et marechal d'Angleterre, ou vos Lieutenants en cour de chevalerie d'Angleterre, Je, Edward, seigneur de Hastings, chevalier," etc. And I only pause one minute to note in passing, what an unsatisfactory political and social condition of the nation is revealed, when the king, and the nobles, and the bishops, and the great proprietors, and Courts of Law, and Houses of Parliament, spoke one language, the language of the Conqueror, and the common people spoke another, the speech of the conquered.

Another volume has since followed, by Emanuel Green, Esq., viz., *The Survey and Rental of the Chantries, Colleges, and Free Chapels, Guilds, Fraternities, Lamps, Lights, and Obits of the County of Somerset, as returned 2nd Edward VI, 1548*. But I have not yet had leisure to read it.

I turn next to some works of a different character, but of great charm and intense interest—I mean the three biographies lately written by Canon Church, and communicated to the Society of Antiquaries; to wit, *The Lives of Bishops Reginald, Savaric, and Jocelyn*; covering the time from 1174 to 1242. In these papers the personal characters and work of the three Bishops, in connection not only with the Diocese, but with some of the most important historical events of the time, are brought out with much force, at the same time that many important details concerning the fabric of the Cathedral and the building of other churches, and other purely Diocesan details are abundantly illustrated by contemporary records, many of them here for the first time brought to light. The murder and canonization of St. Thomas of Canterbury, the great buildings at Glastonbury, the accession to the throne, and preparation for the crusade of Richard I; mingling with the more domestic events of the Diocese—the repairs of the Cathedral, the



building of Witham church, the foundation of Prebends, and the like, make the episcopate of Reginald Fitz-Jocelyn de Bohun a good theme for an ecclesiastical historian. The marked and almost eccentric character of Bishop Savaric; his restless disposition, and almost perpetual motion, so well described in the lines written after his death—

Hospes erat mundo per mundum semper eundo  
Sic suprema dies fit sibi prima quies.

Anglicé,

Through the wide world a ranger, and ever a stranger,  
The first rest that he found was six feet under ground;

his desperate battle with the monks of Glastonbury, who held on like bull dogs to their independence of the Bishop; his frequent attendance on King John in Normandy and elsewhere; his place on the King's left hand at the Coronation, as previously Reginald had walked on the left had of Richard, and as the Bishops of Bath and Wells have done ever since; the constant fire of dear-bought mandates from Rome, excommunication of rivals, interdicts, and the other *fulmina belli*; all this again makes a very lively and instructive biography. While in Bishop Jocelyn, to use the eloquent words of his biographer, "We have an instance unique in the long roll of the Bishops of this See, of a son of the soil rising through all the grades and offices of the Church to the Bishopric, living at Wells through the greater part of a long and beneficent life, dying there, and buried amongst his own people."

It is, indeed, a pleasing picture which shows us the two brothers, Hugh of Lincoln, the elder, and Jocelyn his younger brother, "growing up on their father's land at Launcherley, attached to the household of the Bishop, showing early abilities which qualified them to become by degrees leading Judges, counsellors, statesmen, and Bishops, of their day, and thus acquiring (in the most honourable way) grants of land and preferments in Church and State." And it is a pleasing sequel to this picture of their early life, to see Hugh, the elder

brother, dividing his great wealth between his (native) Wells and his adopted Lincoln; while Jocelyn gave all he had to Wells, "the place he loved so well," in which "he had been nourished from his infancy," and where, as his fellow canons attested at the time of his election to the See, "he had lived in all good conscience before them all his life hitherto." "Thus," Canon Church adds, "the brothers, in a spirit of local patriotism and pious devotion which will compare with that of Florentine citizens and builders of Italian towns, became the makers (and adorners) of their own native city."

I must just add that though the charm of Jocelyn's episcopate lies in its domestic character and in his quiet work "for the good of the Church of God in his own home as restorer, builder, legislator, and reformer;" and though the greatest visible monument of his fame is the beautiful west front of our Cathedral, unsurpassed in beauty by any Cathedral in England; yet we must not suppose that he escaped the storms and tempests of that troublous time, or shrank from taking that part in the affairs of his country which belonged to his high estate. In obedience to the Pope, and as a check to the tyranny of King John, he had published the Interdict, and then fled the country with his brother Hugh (1208). After his return from exile in the King's peace (1213), he had been by the side of Archbishop Langdon when Magna Charta was extorted from the King in 1215, and he was present at the consecration of Salisbury Cathedral. All this, and much more, you will find well told in Canon Churches's *Account of Jocelyn, Bishop of Bath*, also communicated to the Society of Antiquaries.

I have also had the pleasure of seeing another very interesting biography, belonging to a later age—that of Bishop Fox, in the reign of Henry VII—now in the press, under the auspices of the Somerset Record Society, written by Mr. Chisholm Batten. As Fox belonged to the class of statesmen Bishops, and held successively the Sees of Exeter, Bath and

Wells, Durham, and Winchester, his life necessarily embraces a wide range both of secular and ecclesiastical interest, and will, if I mistake not, be another valuable contribution of archæology to our general historical knowledge. I think, therefore, that I was justified in mentioning, as a matter of hearty congratulation, that a very considerable addition to our knowledge of the early history Wells and the county has been made since the Society met at Wells, in 1873, even if I had confined my instances to those enumerated above, and a few other publications which I had in my mind—such as Mr. Holmes's careful *History of Wookey*, Mr. Weaver's *Somerset Wills and Visitations of Somerset*, Dr. Pring's *Briton and Roman in Taunton*, *The Register of Bishop Fox*, the late Mr. Serel's *History of St. Cuthbert's Church*, Mr. Irvine's *Fabric of the Cathedral Church of St. Andrew in Wells*.

But, by a curious coincidence, Bishop Hobhouse, to whom our Society owes so much, and who is a master in archæological research, has furnished me with a list of recent publications, all supplying materials for that grand desideratum, a *History of Somerset*:—

Recent publications: Eyton's *Domesday Studies*, 2 vols.; Archæological Society's *Proceedings*; Somerset Record Society, 2 vols.; *Survey of Glaston Manors, 1192*; Lyte's *Lords of Dunster*; Davis's *Records of Bath*; Malet's *History of the Malet Family*; *Bishop Fox's Register*; *Reports of Historical MSS. Commission*, embracing collections at Dunster, Longleat, St. Audries, Axbridge, Bridgwater, Bath, Wells (Corporation, Chapter, Diocesan Registry); Single parishes—[*Wookey*, by Mr. Holmes]; *Yeovil*, by Mr. J. Batten; *Wedmore Chron.*, by Rev. S. Hervey; *Backwell*, by Rev. Preb. Burbidge; *Somerset Wills*, by Rev. F. Brown; *Somerset Visitations (Heralds)*, Rev. F. W. Weaver; *Somerset—Lists of Incumbents, 1309—1730*, Rev. F. W. Weaver; Hugo's *Somerset Nunneries*; Hugo's *Taunton Priory*; Canon Church's *Three Monographs*, published by the Society of Antiquaries;

numerous parish magazines, containing sketches or fragments of parish history.

Unpublished Contributions: *Mells*, Rev. G. Horner; *Cheddar*, Rev. Preb. Coleman; *Evercreech*, *Batcombe*, *Bruton*, *Wincanton* (including Staunton Priory), *Witham Friary*, *Tintinhull*, by Bishop Hobhouse; <sup>1</sup> *Charlynch*, by Rev. W. A. Bull.

Publications before 1840: Collinson's *County History*; Phelps's *County History* (unfinished); Savage's *Hundred of Carhampton*; Savage's *History of Taunton*; Hoare's *Monastic Remains*; Hoare's *Hungerfordinna*; Rutter's *Delineations of N.W. Somerset*, 1830.

I think this is very encouraging. And if these good examples are contagious, and publications based upon careful research and accurate knowledge continue to issue in the same, or perhaps increasing ratio, from different parts of the county, as well as from Wells, we may hope that the President who will preside over the Society's next meeting at Wells will be able to announce to the Members that a good county history is in the press, or perhaps to congratulate them on its completion.

But I must turn for one moment to some other, though not unconnected, aspects of the vast subject embraced by archæology. When I was for two or three weeks in Normandy, last June, I was impressed—as I suppose everybody is—with the wonderful beauty and grandeur of the Norman churches. In the sublime conception, and the vigorous execution of those stupendous architectural designs, one seemed to see the reflex of a mind and character of extraordinary force and elevation. One saw, too, in the great number of such churches, of nearly the same age, evidence of an insatiable activity of power, a restless putting forth of strength, a courageous confronting of difficulties with the determination to overcome them, which are also the marks of a great con-

(1). Most of these are very incomplete, but they would form a backbone for complete histories. They are all in the hands of the local clergy.



quering and organizing race. I saw the same features in the castles of Falaise, St. Aignan, and Mont St. Michel; and they appear also in our own Norman cathedrals, minsters, and castles on the Welsh border. When then my attention was turned to the Norman Conquest of England, by being in the birth place and in the burial place of William the Conqueror (Falaise and Caen), and being surrounded by the familiar names of places—such as Bayeux, and Coutance, and Avranches—which occur so often in the history of the Conquest, it was impossible not to feel the close connection between the character of the builders and the prowess of the warriors. And this feeling was brought to its height when in the cathedral city of the martial Bishop Odo, with its magnificent Norman church, one had spread before one's wondering eyes the Bayeux Tapestry, which I am almost ashamed to say interested me more than all the cathedrals put together. There in those vivid scenes depicted by the Royal lady's needle in imperishable colours, where Edmund, and Harold, and William, and Bishop Odo, seemed to stand and move before one in bodily presence—where the whole history of the Conquest, as William wished it to be understood, is unfolded just as if one had been present; where you see the Conqueror baffled for a moment by the *fait accompli* of Harold's coronation, yet in an instant forming his plan, building his ships, crossing the sea, disembarking his army, entrenching himself at Hastings, advancing with his Knights in coat-of-mail, crushing the Saxons, slaying the three Royal brothers, and so winning England as his prize; you are irresistibly made to feel the immeasurable superiority of the Norman race, and are perhaps reconciled to the conquest of your native land, which infused fresh vigour into the people, and, under God, made England what it has been in the centuries which followed. The point, however, of my observations is that prowess in architecture and prowess in war go hand in hand; and that the buildings which it is the province of archæology to study



and explain are a clue to the character of the people who built them, and I think this observation is borne out by the history of the Egyptians, Assyrians, Greeks, Romans, and Moors.

I have mentioned the Bayeux Tapestry. It is to me an unaccountable fact that the art of drawing, which in the time of William the Conqueror had acquired the wonderful vigour displayed in the Tapestry, and was capable of representing men, horses, ships, battles, and complicated actions, with such clearness and force, should have stood still, and been in disuse, and made no progress for nearly 500 years. Only think how much fuller and richer our knowledge of English life and manners would have been if we had a succession of paintings of equal merit, depicting Cœur de Lion, and the Edwards, and the Henrys, and their courts, and their armies, and their ships, and their provisions, and the sports, and all the appurtenances of the daily life of the people. But we have them not, and so archæology must do the best she can with the materials at her disposal to reproduce the life of the ages that are gone by. It does, however, seem strange that so useful and pleasing an art as that of drawing and painting should, though not actually extinct, have been so little used. That it existed we have abundant evidence in the beautifully illuminated missals and other MSS. of early times, in early painted glass in churches, in fresco drawings, such as the St. Christopher in Wedmore church, and many others elsewhere, and in occasional portraits. There is at Westminster a very early portrait of Richard II, and I think this Meeting ought to be reminded of the most interesting portrait discovered a year or two ago by our Secretary, the Rev. James Bennett, in South Cadbury church, and described in last years' report. The church is dedicated to St. Thomas, and so about contemporary with Bishop Reginald, though much modernised. Mr. Bennett told me that while poking about his church he had noticed that the wall in the south-east end of the aisle sounded hollow. He accordingly pulled it down, and in doing so dis-

covered behind it the very deep splay of a small Norman or transition window. On the side of this splay was a portrait in vivid colours of an ecclesiastic, a bishop, with strongly marked features, and his mitre on his head. Surely it is the portrait St. Thomas of Canterbury. I hope that this mention of it will cause an archæological pilgrimage to Cadbury, and that some new Chaucer will rise up to immortalize it.

I ought, perhaps, to have adverted to the recent very important discoveries of the Roman baths at Bath, to that of the Roman villa near Yatton, the great find of Roman coins at Harptree, and to the other discoveries in Mr. Dawkins's department. But if I said more, I shall run the risk of exhausting myself and my hearers likewise. I cannot, however, conclude without expressing the deep regret which I am sure is shared by every person in the room, that we are deprived of the pleasure and benefit of Mr. Freeman's presence, and of the instruction we should have derived from his rich stores of knowledge; and our earnest hope that the present indisposition will soon pass over, and leave him a free man to pursue his great role of teaching and enlightening his fellow-men.

At the conclusion a vote of thanks was passed to the President, on the motion of the DEAN.

The assembly then adjourned to the Palace, where between 200 and 300 guests were hospitably entertained by the BISHOP and Lady ARTHUR HERVEY, to whom a hearty vote of thanks was accorded.

At the conclusion of the luncheon

### *The Palace and Grounds*

were inspected, under the guidance of Mr. EDMUND BUCKLE, whose explanations of many difficult architectural problems and history of the buildings is printed in the second part of this volume.

From the Palace the party made their way through the rain to

### The Deanery,

and were received in the hall by the DEAN. After the party was seated, the Dean, who spoke from a dais at the end of the room, gave a historical sketch of the Deans and the Deanery. At the close of his address he led the party through the various apartments, giving short explanations by the way. After the inspection it was arranged that

### The Vicar's Close

should be visited, but the rain still descended in torrents, and the majority of the party sought the shelter of their hotels. A few archæologists, however, under the guidance of Bishop HOBHOUSE, went to the Close.

## Evening Meeting.

A meeting was held in the Town Hall in the evening, the BISHOP again presiding.

On the invitation of the BISHOP,

The Rev. Canon CHURCH read a paper on "The Documentary Evidence Relating to the Early Architecture of the Cathedral," which is printed in the second part.

Professor BOYD DAWKINS then read a paper by Professor FREEMAN, who was not well enough to be present, which is also printed in the second part.

### The Architecture of the Cathedral.

The DEAN OF WELLS said: It will perhaps be expected that I should say a few words in answer to some of the remarks which we heard in Mr. Freeman's paper. First,<sup>1</sup> as to the word "sham," which he applies to our west-front. I confess

(1). It will be seen that I took no notice, at the meeting, of the sentences in which Mr. Freeman spoke of my two articles on "Wells Cathedral and its Deans," which appeared in the *Contemporary Review* of this year, and have since been published separately. The omission was deliberate. I felt grave doubts whether Mr. Freeman had chosen the right time or place for utterances that seemed to have strayed from the waste-paper basket of the *Saturday*

to entering on the question with a certain bias, though it does not, I hope, amount to a *præjudicium*. I own that I should be glad to rescue the fair fame of our Jocelyn of Wells, to say nothing of the many bishops and architects who followed him in England and elsewhere, from the opprobrium of architectural dishonesty. (1). I venture to think that there is an antecedent improbability in the charge. The mediæval architects were, as Mr. Freeman asserts emphatically in the paper we have just heard, specially characterised by their *veracity*. They stand out in this respect, in contrast with our modern church builders. They seldom, if ever, gave way, as the latter do, to the love of "incongruous ornament." I asked myself whether these were the kind of men who were likely, at Wells or elsewhere, to perpetuate 'shams.'<sup>1</sup> (2). In answer to Mr. Freeman's statement that those who do not accept his epithet for our west front "can never have looked on both sides of it: that is all," I say that it is that very glance round the corner at the other side, which furnishes me with my defence. The stones say, as clearly as stones can speak, "We are not the regular termination of the nave. We are a west front, perhaps" (as Mr. Irvine conjectures) "built before the nave, perhaps supervening on it, erected for a special purpose. We are here as a screen for the exhibition of sculpture, and do

*Review.* I felt quite sure that it was not the right time or place for me to say a word in reply. And now that I can reply without that sense of unfitness, I have really very little to say. I fully endorse all that Mr. Freeman has said as to the relative merits of my work and Canon Church's. He does but echo what I wrote to the Canon ten months before. As to the rest, I have made it the rule of my life never to answer critics who only criticise, and I do not see that Mr. Freeman has done more. After all, I am, perhaps, better off than others. Mr. Freeman, though, like Balaam, he came to curse, has been constrained to do the reverse of cursing, and, like the man in the *Ancient Mariner*, has "blest me unawares." He sums up his condemnation of my papers in one scathing phrase. They are "as the light bread which the soul loatheth." He gives his opinion of my modest little *brochure* in the very words in which the stubborn and stiff-necked Israelites gave their opinion of the manna in the wilderness.

(1). I may strengthen my position by Ruskin's dictum that "the root of all that is greatest in Christian art is struck in the thirteenth century." (*Stones of Venice*, ii, 263.) Would that be true if the tares of 'shams' had been so largely mingled with the 'good seed' of honest work, if it had been an age that "above all others indulged in building west fronts which had no kind of relation to the nave?"



not pretend to be anything else." We may think such a structure wrong and incongruous, but I contend that it is not a 'sham.' That is my *Apologia* on this head.<sup>1</sup>

I pass to the question of the proposed reredos. The facts of the case are briefly that, the Dean and Chapter have received the offer of a reredos from a lady, with a design by Mr. P. Garner, of the firm of Bodley and Garner. To this they have given a general acceptance and approval, reserving to themselves the right of suggesting modifications in detail. Mr. Freeman objects to this on the ground that anything done in this way by the present Dean and Chapter is certain to be wrong, because it will be done on what he calls the "peep-show" principle; i.e., because it will not entirely shut out the view of the Lady Chapel from the Choir. Mr. Freeman condemns a design which he has not seen, simply because it comes under the general anathema, *Pereant decanus et canonici!* I can only say on this head, that, while we cannot delegate to another the responsibilities that attach to our office, we will give all due weight to the opinion of so high an authority as Mr. Freeman, and to that of others who may agree with him.<sup>2</sup> But on one point I venture to demur to Mr. Freeman's language. He has invented the epithet "peep-show" (*Lecture on Wells*, p. 158) as he has invented that of "sham" for our West Front, and he harps on it, in 1888 as in 1870, with all the

(1). I confine myself in the text to what I said at the Meeting. One who seeks for right guidance, however, in matters in which he is still a learner, naturally attaches much weight to the authority of experts. And what I find is this, (1) that Mr. Freeman stands alone, or all but alone, in his judgment on this matter. Mr. Ferrey, the late architect of the Cathedral, who had certainly seen 'both sides' of the west front, speaks of Mr. Freeman's language as "scarcely justifiable." Mr. Irvine, whose knowledge of the Cathedral is, I suppose, as full as that of any man living, differs *toto cælo* from Mr. Freeman. I do not find any writer of authority on the principles or history of architecture, who agrees with him. I have consulted experts whose reputations stand as high as his, and they regret his language. He seems to me, as at present advised, to stand apart from others, denouncing, like Carlyle's grammarian, all who will not accept his "theory of irregular verbs."

(2). Since the meeting the Dean and Chapter, with the approval of their architect, Mr. J. D. Sedding, have accepted Mr. Garner's design for our Reredos, and have also decided on paving the whole of the Sanctuary with marble.



iteration of the love of an inventor. I will not, on this point, appeal to the authority of experts. It seems to me that on the question of what is or is not a 'thing of beauty,' giving joy and delight to the eye and mind of the spectator, there is a higher authority in the *consensus* of the thousands of men and women, of all sorts and conditions, learned or unlearned, wise or unwise in matters architectural, who visit our Cathedral, than in the *dictum* of any 'superior person.' In matters of this kind one may safely use the words with which we are familiar in their application to higher things, "*Securus judicat orbis terrarum.*"

In regard to the Organ Screen which at present divides the Choir and the Nave, my sympathies are mainly with Mr. Freeman. I prefer a light open screen, with an uninterrupted view from west to east. On the other hand, the screen is old, and has the claim of prescription. The work of removing and replacing it would be costly. We have no corporate funds for the purpose, and in the present state of things it is not desirable to appeal to the Diocese for this object, when there are others with much more urgent claims. It is not, I must remind Mr. Freeman, as though we had to choose between a reredos and the removal of the Screen. The former was offered to us: the latter was not. We must be content, in this as in other things, to wait for better times, and meanwhile to bear with patience

That eternal want of pence  
Which vexes public men,

and from which Deans and Chapters are not exempt.

The BISHOP, alluding to the remarks of Mr. Freeman with reference to the Tithe Barn, said it would be unreasonable to expect the trustees of the recreation ground to be at the expense of keeping in repair an absolutely useless building, and that it would be more reasonable to make use of the barn, while preserving all its architectural features as in the plan he had seen for its adaption.

Mr. W. H. ST. JOHN HOPE said he had read with very great pleasure the excellent paper by Canon Church on the newly discovered documentary history of the cathedral church of Wells, and he had been endeavouring to ascertain from a study of the fabric how far Canon Church's documents could be reconciled with the evidence of the building itself. He had also read what Professor Willis, Mr. Parker, Mr. Irvine, and Mr. Freeman had written on the history of the fabric, with the result that he had got into a very hopeless state of muddle, out of which he had been to a great extent helped by the new documentary evidence that had been brought forward by Canon Church.

Mr. Hope continued: I suppose it is agreed upon on all hands that the first building of any note here was the Norman cathedral church which was built and dedicated by bishop Robert. The question is, how much, if any, of that church is left to us. Mr. Irvine in his paper speaks of but one stone. Now people going into a church invariably omit to look at the very thing which forms the building, namely, the masonry; but the masonry of the different periods of architecture varies as much as the architecture itself, and the masonry of all others which is easy to recognise is that of the Norman period throughout. If you enter a Norman building and examine the masonry where its original surface has not been scraped or otherwise destroyed, you will find it characterised by a peculiar diagonal tooling. Moreover, the lines of this tooling are not quite straight, but if you lay a two-foot rule along them, you will find they are very slightly curved, showing the stones were dressed with a tool having a broad curved blade, in fact, with an axe. Now in the cathedral church of Wells there are numerous places where you will find stones cut in this peculiar manner. They may be seen in the transepts, in the choir and its aisles, and as far east as the eastern transept. This does not necessarily mean that all this work is Norman, but it proves that there are more remains of bishop Robert's

church in the building than is generally believed. People are apt to suppose that the medieval builders, when they took down a building erected by their predecessors, swept it quite away and began with something quite fresh; but they did nothing of the sort. They used up every stone they could, and where the stones were already cut they adapted them to their needs as far as possible. This accounts for our finding in various parts which are later worked stones of bishop Robert's time, his successors having used up the material in the rebuilding.

With regard to the order in which the cathedral church of Wells was built, Mr. Irvine in his paper maintains that the earliest part of the existing church is the west front, and when that was completed (of course excepting the upper parts of the towers) he supposes the work was begun at the other end of the church, and that the three western arches of the presbytery, the transepts and crossing, and the first three bays of the nave, were built by Joscelin; the west front being attributed to Reginald.

Now the order indicated by Mr. Irvine is directly opposed to the manner of the medieval builders. When they began to rebuild a church on an enlarged scale, or according to their ideas of superior magnificence, they always began at the east end, because that was the most important part of the building in their eyes, and it was also the part wanted for their services. So whenever such a reconstruction has taken place, the earliest work may almost always be looked for in the eastern portions. I have only once before been in Wells previously to this week, and I had not then an opportunity of examining the building closely; but this afternoon I had the pleasure of going round it with Canon Church, and certainly the oldest work, so far as I could see, is in the three western arches of the choir, with the corresponding portions of the aisles. The early masonry, however, in the aisles extends one bay further east than in the choir. According to the documentary evidence brought

forward by Canon Church, these early eastern portions should be attributed, not to Joscelin, but to Reginald. You have to look not only to what Joscelin did, but to contemporary work that was going on in other parts of the country; you will then find that the coincidence is far greater between the work contemporary with Reginald then going on in the country and the work you have at Wells in the transepts and western half of the choir, than that which was contemporary with Joscelin. In fact, if the early work at Wells is to be ascribed to Joscelin, it is much earlier in character than we should expect. In the transepts the east side appears to be of a plainer character than the west, especially in the south transept.

The early work which should be assigned to Reginald is carried for three bays down the nave, where there is a distinct break, and there are other breaks further west which are well known, but how they are to fit into the documentary history is another matter. There is, however, a considerable interval between Reginald's death and Joscelin's succession, during which we can hardly assume nothing was done to the fabric, and the work may have gone on slowly, and only two or three bays undertaken at a time; the nave being finally completed and brought to its present form by Joscelin.

One question of great interest is, what were the original ritual arrangements of the church. In the Norman times the choir proper certainly extended under the central tower and one or more bays down the nave, the eastern arm forming the presbytery. It would be interesting to know, though I am afraid we never shall, what was the real disposition of the Norman east end rebuilt by Reginald. After the rebuilding the arrangements continued the same until the final lengthening of the presbytery, when the choir was moved eastward of the tower, where it still remains. An interesting proof of the earlier arrangement may be seen in the eastern tower arch, the shafts of which are corbelled off at some height up to



allow the stalls to run straight through, as they still do at Norwich and Winchester.

Mr. Freeman has expressed the hope that the day is not far distant when the present screen at the west end of the choir shall be removed and the whole church thrown open from end to end. As cases in point where this has been done, Mr. Freeman cites Hereford and Lichfield. Now there is one point which the members of an archæological society should strongly insist upon, and that is the preservation of all old work. The screens at Lichfield and Hereford which were removed to make way for the present very ugly iron grilles that now disfigure those churches were not ancient at all, but the screen at Wells is the original fourteenth century *pulpitum* or organ loft, where stood an eagle desk from which the gospel was sung on festivals. It is true that the Wells screen was somewhat pulled about by Mr. Salvin, who brought forward the middle portion to carry the organ, but he destroyed nothing, and the screen could be easily put back as it was originally. In conventual churches such as Westminster, Durham, and Gloucester, there was an arrangement which has been very strangely lost sight of, viz., in addition to the *pulpitum* or screen at the west end of the choir against which the stalls were returned, there was a *second* screen a bay further west, against which stood the nave or rood altar. The arrangements at Durham, where one screen stood beneath the eastern and the other under the western arch of the central tower, are most minutely described in that most interesting work, *The Rites of Durham*, published by the Surtees Society. The wants of the cathedral church at Wells indicated by Mr. Freeman would be most satisfactorily met by such an arrangement as I have indicated. Leave the present screen alone and erect a second under the western arch of the tower, with an altar against it and with seats for the choir on either side, and the nave will then form a complete church in itself, big



enough to hold a large congregation, while the choir would continue as it is, and of sufficient size for all the ordinary services of the church. There is evidence that there was a second screen at Wells, but if anyone can state what was the actual arrangement of the screens in a *secular* church, he will have solved a point which is at present shrouded in some obscurity.

The Rev. H. M. SCARTH read a full description of a hoard of coins found at East Harptree. Printed in Part II.

The meeting then closed.

## Wednesday.

The morning opened hopefully for the excursionists; there was a clear sky and bright sunshine, and a large party started from the Market-place about half-past nine o'clock, their first halting-place being

### Rodney Stoke.

BISHOP HOBHOUSE here pointed out the tombs of the Rodney family as the chief feature of the church. The oldest is under the canopied arch in the north wall of the chancel. It bears the recumbent figure of a beardless youth. This is the effigy of Sir Thomas, son of Sir Walter Rodney, who married Margaret, daughter of Lord Hungerford, and died 1478-9. The arms of Hungerford impaled with Rodney, and those of Rodney impaling Vowell, are seen on the panels over the canopy, and thus identify the son of Margaret Hungerford and the husband of Isabel Vowell. The Rodney chapel may be attributed to the same date, *i.e.*, *circa* 1480. It probably had an altar under the east window. In the panels below the effigy are five female figures, all kneeling, two with rosaries, one with an open book—representing, probably, the female survivors interceding for the repose of the soul. In the panels on the north side are represented (1) a bishop, seated, with a pastoral staff resting against his left arm, and a windlass in his

left hand; (2) a woman, with two babes in lap; (3) a man, seated, holding a pair of handcuffs? and a book. Bishop Hobhouse was inclined to think that Nos. 1 and 3 refer to the bishop's secular jurisdiction, as Lord of the Hundred of Winterstoke, in which the Rodneys held from 1307 the hereditary office of bedel, or head constable; entitling them to summon and hold the Hundred Courts, and to execute their orders. He had, however, just had the advantage of Bishop Clifford's interpretation of the carvings (and also of a very bright gleam of light), and was admonished to seek for hagiological meaning.<sup>1</sup> The whole monument has been coloured. The coarseness of the carving baffles the deciphering of the details.

Eastward of the Sir Thomas' tomb is that of his son, Sir John, but the effigy is screened,<sup>2</sup> and the opening blocked, by a later tomb on the north. He married Anna Croft, whose arms are impaled with his on the middle of the three escutcheons in the panels of what was originally the upright side of the tomb, but is now placed on the slab in lieu of the effigy. Sir John died 1527. In default of inscriptions, the heraldry remains to fix the dates of these tombs.

Within the Rodney chapel the tombs have all been inscribed. 1. Under east window, a female figure recumbent under canopy, Anna (*née* Lake), wife of George Rodney.

(1). Fig. 1 seems likely to be St. Elmo, Ermo, or Erasmus, an Italian martyr of the 3rd century, who is conventionally represented in the act of suffering disembowelment, the entrails being wound upon a windlass. An image of him may be seen in the Fitzwalter chapel of Cheddar church. He was also an object of veneration at Wrington.

Fig. 2, may be that of St. Anne, often represented with the two holy babes in her lap.

Fig. 3, is like the traditional presentment of St. Leonard, bearing in his hands chains or manacles as the patron of the enslaved, and of prisoners.

The church being dedicated to St. Leonard, that saint was likely to be an object of veneration to the Rodney family. There seems, therefore, good reason for supposing that the figures are a series of devotional emblems revered by the family; and, if so, are a suitable counterpart to the five figures engaged in devotion on the south panels.

(2). The effigy, much battered, was visible until Lord Rodney's repair of his ancestors' tombs, in 1885.

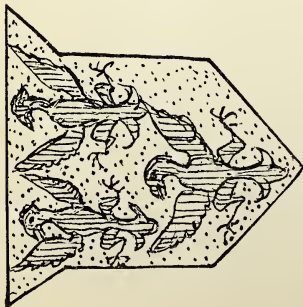
She died 1630. 2. Against west wall, Sir Edward Rodney and Frances Southwell. He died 1651, surviving his only remaining son, George, and thus being the last of the race resident at Stoke. 3. Against south wall, George, son of Sir Edward, born 1629, died 1651. Arms, (1) Rodney and Seymour, (2) Southwell and Howard. On a shelf in this monument is placed a stone coffin, out of which arises the half-figure of a woman, throwing aside her winding-sheet, awakening to the resurrection.<sup>1</sup> Neither coffin nor figure are of same date as the monument, but they do not belong to any other surviving monument.

The church was, before the addition of the Rodney chapel, a very plain 15th century structure of tower, nave, and chancel; but it was adorned by the zeal of Sir Edward Rodney, under the influence of the Laudian revival in 1625. At that date he threw a very heavy beam of black oak across the chancel arch, to form a rood-loft. The beam has its bearings in the north and south walls of the nave. It is covered with shallow surface carving. Below it is a parclose of four open panels, and above a balustraded parapet of nine openings. (Within memory, a music gallery stood on the beam.) The pulpit and octangular font-cover are of the same character and date. Outside, Sir Edward's hand is traceable in the repair of the two north windows, Perpendicular. One of these bears his escutcheon on the return of the dripstone, that of his wife is on the other; their united shield being shewn in stone, darkening the tracery lights. The other window shows "R" and "P" on the returns of the dripstones; for Rodney, as is supposed, and Pickeren, the rector instituted in 1628. The parapet of the north wall, consisting of long open panels, cusped, may also be attributed to the same date. The tower is a 15th century building, plain, but well proportioned and effective. It stands on a

(1). The features, hands, and other parts most exposed to breakage in these figures, were restored in plaster in 1885, and are not genuine.

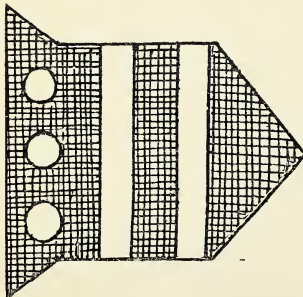


1



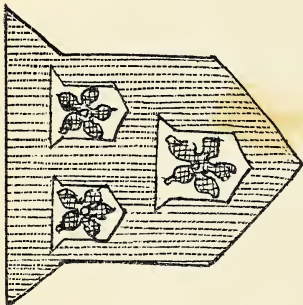
RODNEY.

2



HUNGERFORD.

3



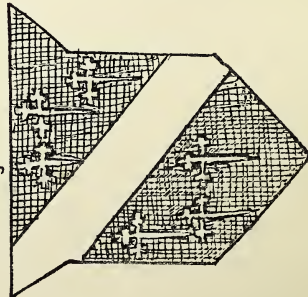
VOWELL.

4



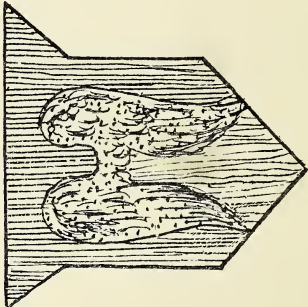
SOUTHWELL.

5



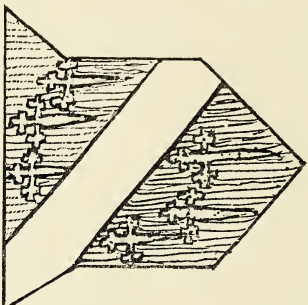
LAKE.

6



SEYMOUR.

7



HOWARD.



knoll, which gives it a commanding position over the adjoining moor. The manor house stands hard by. The very small remnant is only a porter's lodge of late Elizabethan or James's reign. It stood quite detached, on the south side of a courtyard. The lofty flight of steps which led to the chief portal are all gone. A terrace and a stew-pond are all that survives of the external features of this old family seat, acquired by the Rodneys by marriage with Maud Giffard, *circa* 1300.

The Rev. H. W. PEREIRA, of Wells, has furnished the following notes of

### The Heraldry of the Rodney Chapel,

which have been very useful in determining dates:—

RODNEY <sup>1</sup>	... Or three eagles displayed <i>gu.</i>	} Impaled on Sir J. Rodney's tomb.
CROFTS ...	... Quarterly per fesse indented <i>az.</i> and <i>arg.</i> in the chief dexter quarter a lion passant <i>gu.</i>	

Croft of Croft Castle, Hereford, is slightly differenced.

HUNGERFORD	... <i>Sa.</i> three bars <i>arg.</i> in chief three plates.
VOWELL	... <i>Gu.</i> three escutcheons <i>arg.</i> charged with three cinquefoils <i>sa.</i>
SOUTHWELL	... <i>Arg.</i> three cinquefoils <i>gu.</i>
LAKE ...	... <i>Sa.</i> a bend between six cross crosslets fitchée <i>arg.</i>
SEYMOUR	... <i>Gu.</i> two wings conjoined in lure tips downwards <i>or.</i>
HOWARD	... <i>Gu.</i> a bend between six crosses crosslet fitchée <i>arg.</i>

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(1). Lord Rodney bears the eagles *purpure*.

Other sources of information :—

(1). A MS. memoir of the Rodneys was compiled by the last male owner of Stoke, Sir Edward, in 1651, in the short interval between the death of his male heir, and his own.

It is full of pathos, and of piety, but it is avowedly written in ignorance of the early history of the family, and after the loss of family evidences by the marriage of Mr. Rice Davies with the sister of Sir George (died 1601).

The memoir is in the hands of Lord Rodney. Mr. Mundy, the historian of Admiral Lord Rodney, has made use of it, as also has Collinson (*Hist. Som.*), under the name of Carew MS.

A copy was made for the late Mr. Fagan, Rector of Stoke, and is now placed in the hands of the present Rector, for transmission. Along with it are several illustrative notes.

(2). Mundy's *History of Admiral Lord Rodney*.

(3). *Inquisitiones Post Mortem*, published by Record Commission. One of these, taken at the death of Sir John Rodney (1400), is transcribed in the parish copy of Sir Edward's memoir. It shows that the family then possessed the manors of Backwell, Saltford, Twerton, Stoke (one moiety), Dinder, and Lamyat, with minor parcels elsewhere.

(4). The family monuments at Backwell.

### Cheddar.

The next halt was at Cheddar, where the excursionists alighted and walked a short distance up the gorge. Professor Boyd Dawkins mounted a ledge of the rock, where he was joined by the Bishop, a large audience assembling in front, among whom were Lord Justice Fry, Professor Earle, Mr. W. H. St. John Hope, Mr. Edmund Buckle, and other distinguished Members.

Professor BOYD DAWKINS, addressing an attentive and interested audience, said he felt it a great pleasure to meet his Somerset friends there. He need hardly tell a good many of them that he had already had the pleasure of meeting the

Members of the Society there before, and since that time—it might be fifteen or even twenty years ago—discoveries had been made there, and very considerable additions to their knowledge had been made regarding the physical structure of that district of Somersetshire. He would call their attention to two or three points which occurred to him as worthy to stand out in their remembrance. In the first place, he would like them clearly to understand what the limestone rock really was. Every part of that rock which looked so utterly dead and without life of any sort, formed in ancient times part of the body of a living creature. Some of it was composed of the hard parts of shells, others were built up in the beautiful coral zoophytes, others formed part of the calcareous seaweed. Whatever part they examined, every single atom of that carbonate of lime had been a part of a living thing. Another point they must note; all the creatures out of the remains of which that limestone was formed lived at the bottom of clear sea water, and those masses of rock were accumulated at the bottom of a clear deep sea, exactly in the same fashion as they had accumulations in and around the coral reefs in the clear blue waters of the warmer oceans of the world. The existence of these coral reefs in those rocks showed that in all probability during the time of the accumulation of these rocks the waters were warm, like those now in the tropics; in which, so far as they knew, similar accumulations were at the present time being made. They all knew that such accumulations as were now going on in and around coral reefs, and at the bottom of the sea, were exceedingly slow accumulations, so that they might argue the rock at Cheddar was formed with considerable slowness. The rock there was 2,000 feet in thickness, so that they could understand what a vast period of time they were dealing with, when they were discussing the age of that rock.

He wanted them to put the question whether they could fix a date for any matter geological outside the reach of the

written record. He frankly confessed they could not. In the written record they knew two things; first, that a series of events happened in a definite order; secondly, how long particular events took in becoming what they were, and the intervals between each event. But in geology they did not know the length of the intervals, and when distinguished individuals fixed dates for matters geological, they might look upon it as so much ingenuity wasted.

But to return to the limestone. They might ask him, very fairly, how it was that it was no longer at the bottom of the deep sea, but raised high up, to form portions—and very ancient portions—of that county. It had been done in a very simple way. The earth, as most of them knew, was gradually cooling, and as it cooled it had to contract, and as it contracted the surface had to occupy a smaller space. As a result, certain portions of the surface were thrown upwards, and certain portions downwards, forming a series of curves, analogous to the wrinkles on an orange gradually losing its moisture. They would understand how it was that strata formed at the bottom of the sea, were in the position where they were, and also why those rocks were no longer horizontal. They were turned on edge, and formed portions of the curves into which the solid crust of the earth was thrown inevitably by the gradual process of the shrinkage of the earth in its cooling on its contracting nucleus.

With regard to the history of Cheddar pass itself, after the rock was thrown into a series of folds, and lifted above the level of the sea to form the solid land, the very moment it was exposed to atmospheric agency, the agents of attack which were always present in the air assailed it. First of all, the rain falling on the surface gradually collected together and formed streams, which did their work of erosion. But such a rock as that, which from the very beginning had been very much in the same condition as they then saw it divided by a series of strata or beds, as it contracted was divided up



into a series of vertical joints. Those joints, those lines of fissure, formed most important agents in directing the course of the water which fell upon the surface. Instead of flowing over the surface of the rock, it found its way through the fissures, and whilst it was doing that, they must note another operation and an important one. The rain, in its passage through the air, took up an amount of carbonic acid, and in decomposing vegetation also there was carbonic acid given off. The moment that acid came into contact with the limestone the latter became soluble and dissolved away, in the same way as a lump of sugar dissolved in water. The water which found its way through the fissures dissolved the rock and carried it away in solution as bicarbonate of lime, as it was called by the chemists. That operation, going on for very long periods of time, was the real cause of the caverns and gorges of those magnificent ravines, which were among the most beautiful pieces of scenery in the world.

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To turn to another fact connected with that ravine. He told them that water originally sank down through fissures, and if they were to follow that water in the limestone from the top of the Mendips downwards, they would find that it passed through fissures and down swallet holes which formed a series of subterranean passages, and ultimately found its way out, it might be at the base of that pass, or at the base of the Ebber rocks, or gushing out of magnificent caverns such as they found at Wookey Hole. If they compared the ravine at Wookey with Cheddar pass, they saw at Wookey a ravine, blocked at the head by a vertical wall of rock. Underneath the water of the Axe gushed out of a lofty cavern, above was a precipice in ruins through the action of innumerable agents, and the result was the whole surface was being gradually removed, bit by bit. If they could throw themselves back in time to 2,000 or 3,000 years, then they would be able to understand that wall of rock stood somewhat nearer to them than at the present time. In like manner, if



they could throw themselves forward in time, they would see how in the long course of ages that wall of rock would be removed from the top, and the roof would disappear, and they would have that ravine at Wookey coming up to the point where the water plunged into the rock close to Priddy. What was going on at Wookey had gone on at Cheddar. There was a time, beyond all doubt to his mind, when the stream which flowed through the bottom of the ravine, flowed out of the mouth of a cavern, similar to that which arched over the outlet of the Axe at Wookey, and the ravine had encroached on the cavern until they had Cheddar pass produced.

The next point was, when was that ravine first formed, looking at it from a geological point of view. Of that they had very interesting proof. The lower part of the ravine was, in fact, a petrified sea beach; and when they recollected that it lay in a hollow, and formed a tongue running into the ravine, the ravine must have existed before the pebble beach. That would show them, at once, that the lower part of the pass existed at a time when Draycott stone quarries were a mass of shingle lying upon the sea shore; that was to say, geologically, Cheddar pass itself dates from a time before the deposit of the dolomitic conglomerate—*i.e.*, the conglomerate of the New Red Sandstone times.

The next thing he would touch upon was those caverns. He had mentioned how the solid limestone had been carried out of these caverns by water in solution. He would now explain how the wonderful stoney draperies in the Cheddar caverns had been formed. The water passing through the caverns contained the solid crystalline limestone in a soluble state; if exposed to evaporation—to the play of a free current of air—it at once lost the carbonic acid, which allowed limestone to become dissolved and invisible. When the carbonic acid had been taken away, down dropped the limestone again in a crystalline form, and it was thus that they had those beautiful and marble-like floors of stalagmite in the caverns,

and those beautiful and marble-like coverings to some of the walls, and the stony draperies and wonderful tassels which descended from the roof to the floor and formed great columns. The formation of the stalagmites and stalactites depended on the absence or presence of currents of air sufficient to cause evaporation to take place, and to cause the carbonic acid to be removed from the solid compound bicarbonate of lime. With regard to the colouring, that was due to the various salts of iron accidentally present; if there was a good deal, they had the red stalagmites and stalactites; and if there was an absence of colouring matter, they had the beautiful white alabaster-like form, which was by no means common.

With regard to the caves, as such, they knew that they had been used as shelters from the very remotest times, down to the present day. He believed it was not very long since one of the inhabitants of Cheddar spent the greater part of his life in a cave. Those caverns had been used as places of refuge during all the time they had been accessible, and they were the haunts of wild animals when they existed in the district; in consequence of this the caves contained the most wonderful records of the wild animals, and of the life generally the conditions of which had wholly passed away from that district. For instance, a few bones from one of the caves in that pass had proved that it was formerly haunted by the cave bear, which dragged in various animals which they ate. Among the animals dragged in they had a quantity of the remains of the horse, and of bisons that had lived in the meadows yonder, where the cow—first cousin to the bison—now grazed. There were also the Irish elk, and vast quantities of reindeer. It was a curious fact that in all the caverns they know of in every part of the world, they did not find any remains of animals more ancient than the period known as pleistocene, which lay immediately outside the pre-historic period. The reason was a very curious one, and it was this—that all the caverns which were accessible in the more ancient geological

periods had been destroyed with the surface of the rock in which they were. There had been a vast amount of destruction going on during all geological periods. In surfaces older than the pleistocene period all traces of wild animals had disappeared. That was the case not simply in that part of the world—where they had had very great geographical changes—but also in North America, where they got a series of uninterrupted events on dry land without a break over the whole period of tertiary time down to to-day. Human bones had been discovered in various spots in Cheddar pass, and no doubt some of the caves were used for the purpose of sepulture. A good many of these remains were associated with flint flakes, and some of them undoubtedly had belonged to a long-headed race—he used the expression strictly in an anthropological sense, and not in the sense which obtained in Yorkshire. They belonged to a clearly defined type of the human family identical with the modern Basque or the ancient Iberian, which occupied the whole region west of the Rhine and north of the Alps, before the Aryan invasion. They had proof that Cheddar was inhabited by a long-headed race, who used the stone axe, introduced the art of farming and husbandry, and the knowledge of domestic animals, and the arts of pottery and mining, if not the art of cheese and butter making.

He must now call their attention to another little bit of the ancient history of Somersetshire, which was revealed to them by the study of those caverns. Last year he examined some very curious things discovered by Mr. Gough, and he found a large quantity of remains that were very familiar to him. These included domestic animals,—such as the sheep, goat, and pig,—quantities of pottery, implements of bone, ornaments of bronze, and coins. Remarking that coins gave them the means of ascertaining the maximum antiquity, he said the evidence afforded by coins found within the caves practically came to this—that at the time the Roman empire was broken up by the invasion of the Germanic tribes, this country was

thrown into a great condition of anarchy, and the story told them by the caves at Cheddar was the same as in Yorkshire and a vast number of others. They found in the caves proof of occupation by people possessed of articles, some of them of exceedingly high culture and very elaborate ornamentation; of people accustomed to every comfort. In some caves in Yorkshire he had actually seen the keys which probably the unfortunate owner of some Roman villa took with him, thinking, after the disturbance of the barbarians had subsided, he was to return to the home which he was destined never again to see. The Romano-British remains in the caves there were exactly of the same nature as those they found elsewhere. When they looked on such groups of remains as they found in those caverns, they realised that in various places in the neighbourhood they had proof of the existence of Roman villas, or country houses. Such a building once occupied the site of Cheddar vicarage, a fact which showed that in those times the Roman had as keen an eye for a good situation for a house as either the mediæval or modern ecclesiastic. When he saw the caves full of those remains brought in by people who were formerly inhabitants of the villas, and on the other hand the Roman villas which had undoubtedly been destroyed, and probably burned and sacked, they had two sides of the same story. On one side the caverns to which the unfortunate people fled, on the other side the places from which they fled. Such then were the main points that he had to tell them that morning. He feared in those remarks he had been too long, but he must ask them to forgive him being led away by a subject which was practically inexhaustible.

At the close of the address

The BISHOP said he was sure they would all thank Mr. Boyd Dawkins for the most interesting and lucid lecture he thought he had ever heard.

The party then examined two cases of remains at Mr. Gough's cave, which Professor BOYD DAWKINS explained,



including pottery of various ages,—some neolithic,—various fragments of domestic animals, a strigil (?) which the Romans used in the bath,—examples of which had been found over and over again in caves,—Roman coins and pottery; and some Romano-British things which admirably illustrated the rude conditions of the life of the refugees in the caves.

Cheddar pass, the Professor remarked, bristled with materials for the ancient history of Somersetshire, and it was a typical illustration of the truth that they could not divide the history of the earth from the history of man—geology from history—without doing grievous wrong to both. While he had been speaking, he had had placed in his hands a bronze axe found in Cheddar forty years ago; it was a very excellent example, and belonged to a type altogether strange to him in that country.

The party then adjourned to the Cliff Hotel, to luncheon.

At the conclusion of the luncheon, a visit was paid to the fine parish church, the tower of which is one of the finest in the county. Here they were received by the

Rev. Preb. COLEMAN, the Vicar, and all being seated, he ascended the pulpit and gave some interesting information about the building.

### *Cheddar Church.*

He said the church of St. Andrew, at Cheddar, consists of nave, aisles, and a fine western tower, a chancel, two chantry chapels within the screen, a vestry at the east end of the chapel on the north, a north and a south porch, and eastward of the latter, built on to it, the manorial chapel of Cheddar Fitz-Walter. The arch by which it opens into the south aisle is extremely rich.

There is no doubt that a church has stood on this site from very early times. In A.D. 1068 we have mention made of "Ceoddor mynster," in the grant of lands by William the Conqueror to Giso, Bishop of Wells, pointing to the existence of a church of importance at that date.



The earliest work that we still have is the beautiful piscina on the south side of the sanctuary, and the north aisle doorway. The recently published volume of the Somerset Record Society on *Somerset Chantries*, by Mr. Emanuel Green, gives us the dedication of the two chapels. The one is "The Chauntrie of the Trynntyie;" the other, "The Chauntrie of Oure Lady." From the Wells Cathedral MSS. we learn (folio 283, L.A.) that a chantry was established in the parish church of Cheddre of the annual value of 10 mares—the value of the latter chantry—on behalf of our present King Edward, and the benefit of his soul after his death. Coupled with this there is the will of Robert de Cheddre, made 1380, directing that his body shall be buried in the chaple of St. Mary, in the parish church of Chedder, "de novo fundata." The Cheddar family<sup>1</sup> tomb on the north side of the sanctuary, with an excellent brass of Sir Thomas de Chedder, leads to the conclusion, apart from other considerations, that we have on the north the chantry of our Lady, and on the south that of the Trinity; and we may place the date of the erection of the former between the years 1376—1380. It may be interesting to add, with reference to these chantry chapels, that the last chantry priest of the Trinity chapel was John Mattocke, and of the chapel of St. Mary the Virgin, John Hawkyns, whose death took place on the 16th day of January, 1547.

When the Society visited the church in 1859, it had the benefit, which we regret it has not to-day, of Mr. Freeman's explanation of it; the chief difficulty that presented itself to him was the period to which the clerestory windows were to be assigned. The question was whether they were of the same date as the pillars and arches. He thought them a sort of transition between Decorated and Perpendicular. He regarded the Perpendicular work, though not fully developed,

(1). A paper on the Cheddar family, by Mr. W. George, is printed in the second part of this volume.

as singularly good, and the parapets and windows as some of the best in the county.

With regard to the colouring of the ceiling of the nave, Mr. Butterfield, who carried out the repairs in 1872-73, says, "The remains of painting in the timber ceiling of the nave were exceedingly clear, and this ceiling was re-painted in bright colours in imitation of the old work." It will be observed that the two compartments over the rood-loft are more handsome than the others, the bosses being larger and more elaborately carved. The door of approach to the rood-loft staircase is to be seen still. The stone pulpit, always painted, remains in its old place; the carved oak-work of the fronts and ends of the seats is good, and in the north aisle is a series of grotesque faces, descriptive of the various sins of the tongue: blabbing, reviling, gossiping, "shooting out arrows, even bitter words."

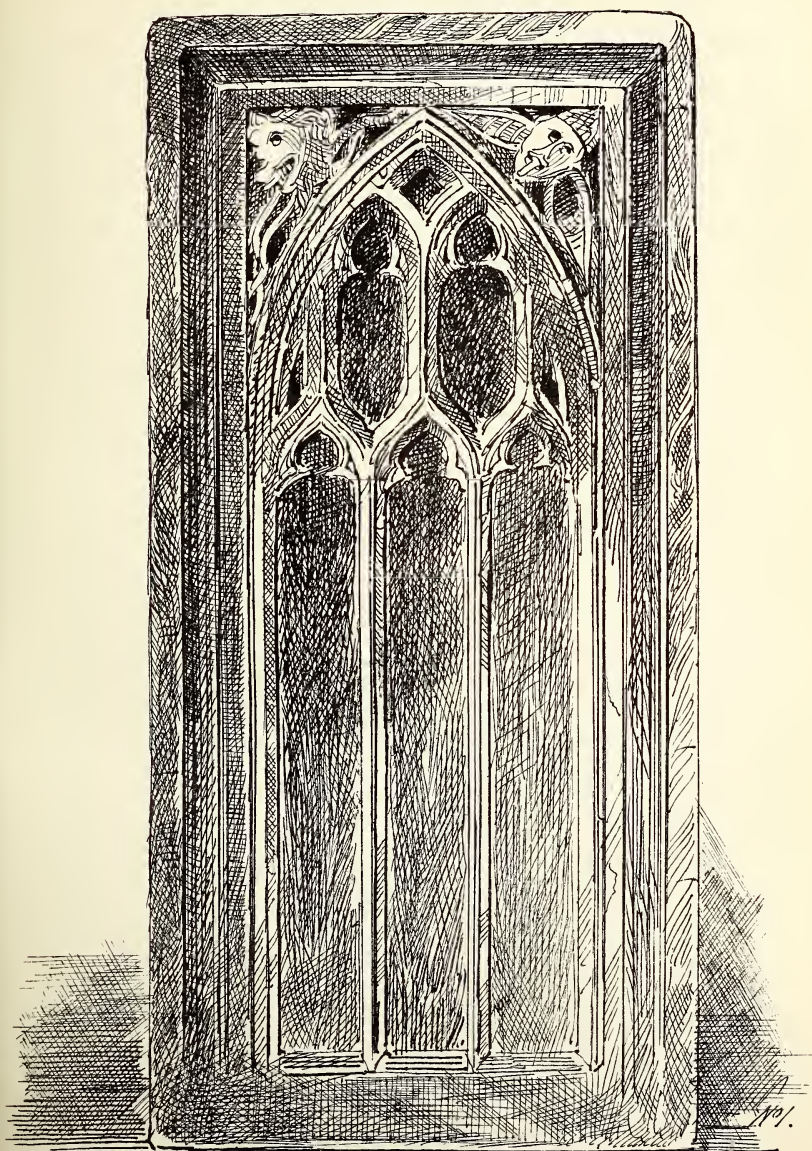
[Etchings of some of these bench-ends with heads illustrating sins of the tongue, have been kindly drawn by Mr. A. A. Clarke, for the present volume of *Proceedings*.

No. 1 will be found nearest to the screen. This seems to exhibit the blabber and the reviler.

No. 2, close to No. 1, apparently portrays, on the right hand, two gossiping women with tongues interlaced; and on the left hand, a *three*-faced individual, whose tongues set forth *deceit*.

No. 3 is west of the entrance door, the figure on the right, showing the man who shoots out "arrows, even bitter words;" and that on the left, the man whose talk is best symbolized by the head of an ass.]

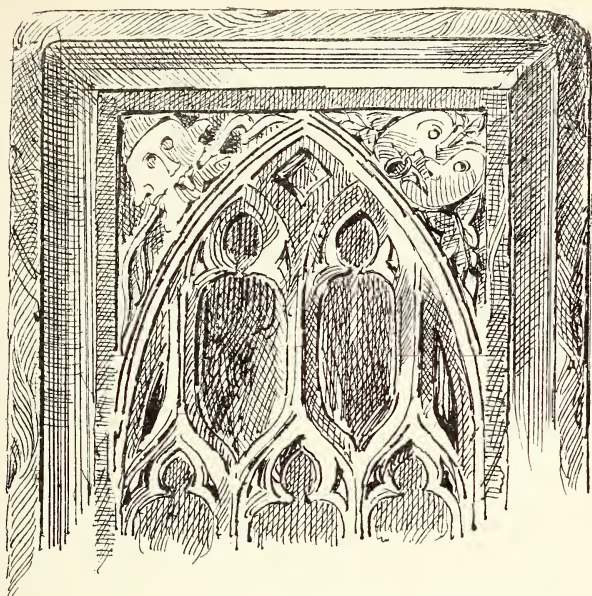
The chapel eastward of the south porch has, to use Mr. Freeman's words, "two graceful windows set under a square head, which was pierced so as to constitute one square-headed window." In this window all the old glass, which was scattered previously throughout the windows of the church, was collected and arranged in 1873. The general effect of the



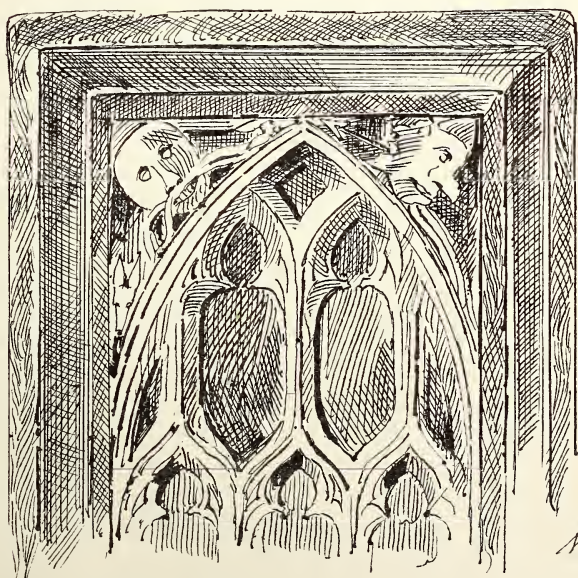
CHEDDAR BENCH END.  
After Mr. (Lord) W. W.







No. 2.



No. 3.

CHEDDAR BENCH ENDS.  
ALFRED A. CLARKE WELLS.





harmonizing of these fragments on a ground of new flowered quarries is acknowledged to be very pleasing. The armorial bearings are those of Bishop Beckington (1443—1464), of the Chedder family, of the Roo family, and others. Two female saints are easily distinguished, said to be St. Barbara and St. Catherine of Alexandria. In the south-east angle, beneath a canopy, is the figure of St. Elmo; and in the north pier of the arch are modern sculptures of St. Stephen, St. Augustin, and St. John Baptist.

The Rev. Preb. SCARTH said he had not yet been able to identify St. Erasmus with St. Elmo.

### *Wookey.*

The party alighted at the church, which was described by the Rev. T. S. HOLMES (the Vicar), who said this church was visited by the Society in 1863; since then the old chancel rails, dated 1635, have been cleaned and returned to the church, and form a small low screen between the south aisle and the south-east chapel. Full information concerning it is to be found in the *History of the Parish and Manor*, which has been compiled by the present Vicar. Bishop Bubwith sequestered the rectory for a short time, and restored the chancel. Portions of his coat of arms are still visible in the glass of the north chancel windows.

### *The Manor House*

was then inspected. The Rev. T. S. HOLMES pointed out that Bishop Jocelyn only restored and enlarged the earlier episcopal Manor House. He had a grant of timber from the forest of Mendip, for the repair of his house at Wookey. The site of the Chapel is well known, and, judging from the position of the Camera, which Mr. Holmes discovered about four years ago, it would seem that the house had some features common with the Wells Manor House. There was the Hall to the north, the Chapel to the east, and the Camera to the south-west; forming

three parts of a square, of about fifty feet wide. Bishop Bubwith died here in 1422. Bishop Bekynton probably inserted one or two of the windows, and raised the roof of the Hall, placing chambers over it. Bishop Clerke was the last bishop to use it, and he leased it out to his brother, Thomas Clerke, M.P. for Wells in the reign of Edward VI; since which time, having been alienated by Bishop Barlowe, it has been in lay hands. All that is known has been inserted in the *History of Wookey*.

The party then drove to

### *Somerleaze,*

the beautifully situated residence of Mr. E. A. Freeman, where they were hospitably entertained to tea by Mr. and Mrs. FREEMAN, who received their numerous guests in the drawing-room. The homeward journey was then resumed, and Wells was reached about six o'clock. The day's excursion had been through a rich and fertile district, and had afforded views of magnificent sketches of country, which was highly appreciated by the party.

## *Evening Meeting.*

There was a meeting held at the Town Hall in the evening, at which there was a large audience. The Bishop presided, and amongst those present were Bishop Clifford, Bishop Hobhouse; Mr. C. I. Elton, M.P.; the Dean, Canon Church, Mr. W. H. St. John Hope, Mr. Buckle, etc.

### *Ordnance Survey Nomenclature.*

Bishop HOBHOUSE asked to be allowed to mention that the new Ordnance survey had imposed a name on the stream which rises at Doultong and flows through Shepton Mallet. The name Sheppey was new to Somerset ears. The ancient name of the stream was the Doultong or Dulting, as found

in the Anglo-Saxon Charters, and in the composition of the place-name Dultingcote, hodie Dulcot. Would it not be expedient to request Local Secretaries to report to the general Secretary any similar misnomers, that a list might be published in future *Proceedings*, and thereby the novelty of the invented names recorded? Another matter he wished to mention related to the

### **Documents of the late Corporation of Axbridge.**

These were viewed and partially catalogued by Mr. Riley, in 1872, for the Historical MSS. Commission. The Corporation having been extinguished in 1886, he (Bishop Hobhouse) ventured to make a visit of inquiry into the guardianship of the MSS. in April last, and was obligingly admitted to a view of them by the late Town Clerk, Mr. Webster. They were then kept in a chest, mixed with miscellaneous papers of recent date. He found and examined most of those named by Mr. Riley recording some matters of local interest, *i.e.*, the existence of fullers, and therefore of cloth trade in Axbridge, *circa* 1280. This trade enriched the town, as it did Wells, and many other Somerset towns, for centuries. One document, not seen by Mr. Riley, he found, which, if the late Corporators had felt warranted, would have been lent for exhibition. It was a Verderer's Roll of a Swynnemote Court of Mendip forest. This Court was of unknown antiquity, and was not yet extinguished in the New Forest. It was created for the purpose of enforcing the forest laws, but with the check of a Jury of Swains, *i.e.*, country folk, who were interested to withstand the encroachments of the forest jurisdiction and its officers. The Axbridge roll was very scant, but it gave an outline of the proceedings of the Court. It was worth transcribing, and would make a good text for a paper on Mendip Forest,—both the mining and forest jurisdiction,—its laws, and customs, and bounds.

Professor EARLE said he thought the jury was not com-

posed of swains, but of swincherds, who were very important persons in ancient times.

Bishop CLIFFORD said, in the 14th century, on the continent, the care of the swine was a very important thing, the fat of swine being considered a cure for "St. Anthony's fire." The religious order of St. Anthony had large grants of land for the free run of swine, for the purpose of attending people afflicted with that malady in France and Italy, and he dared say it was the same in England. They had pictures of St. Anthony, with a bell and a pig by his side, and a flame of fire, which constituted the arms of that order of friars.

Mr. ELTON said, some years ago he investigated the rules of a forest in Sussex, and he found that under the head of Swine-mote the rules related almost exclusively to swine, and those under the head of Wood-mote to mast and acorns, etc., on which the swine fed.

Bishop HOBHOUSE said Swine-motes were still held in the New Forest. The process was for each ward to be called by an officer of the Court; the ward-keeper then appeared, and was questioned by the verderer who presided as to what spoil in vert and what in venison, and a jury of swains was appointed to try the offenders.

Professor EARLE said Mr. Elton's experience that the Court was divided under two heads, the Swine-mote and the Wood-mote, was perfectly consistent with what Bishop Hobhouse told them; vert and venison were sub-divisions of the business of the Wood-mote. A wood, properly speaking, was a wild place with vert and venison; but, regarded from an agricultural point of view, it was a place of pasturage, and then came pigs, and the Swine-mote, and that was the part which the monks of St. Anthony played; they were great agriculturists, and took care of the goods committed to their charge, making the most of them, and of their herds of pigs. He did not pretend to be clear about the word swain. The term which related to swine was certainly swān, and that word was dis-



tinctly found in some of our oldest writings; the swān was a swine-herd, or an official man concerned with swine. Swain—a youngster—was, in that form, a word of Scandinavian origin, and was different altogether, at least in application, from the old word swān.

*Bishop Hobhouse's Addenda.*—Hoping that someone may be stirred to the study of the Forest Laws, and of the bounds and customs of our Somerset forests, I wish to name *Manwood of the Lawes of the Forests*, London, 1615, as the most helpful book that I know. It gives in full the Forest Charter of King Cnut, 1016, which seems to have formed the forest code until the charter of Henry III, 1224. The grand concession of Henry's charter, *viz.*, the disafforesting of all encroachments made since the coronation of Henry II, was not effectually carried out till the 28th of Edward I (1299), when Perambulations were made under Royal commission, and the encroached areas released from illicit claims. The Ashdown Perambulation records were deposited for reference in the diocesan archives, and some are extant. Those of this county have been printed by Collinson (vol. iii, p. 58), from the originals *pene* the Dean and Chapter of Wells. The amount of released area shows how oppressive the forest officers had been. The Court of Swanimote, as Manwood spells it, is regulated by Henry's charter. It is to be held fifteen days before Michaelmas for agistment; at Martinmas in winter; and fifteen days before St. John the Baptist's Day. The Court was composed of the Verderers, Regarders, Agistors, and Woodwardes, and all freeholders within the forest, with four men and the Reeve of every village to make presentments. The President must be a Verderer. The Court reported to the Justices itinerant of the Forest at the next assize. Another important *Ordinatio Forestæ* was issued by Edward I, in his 34th year (1305).

### The Episcopal Seals of Bath and Wells.

Mr. W. H. ST. JOHN HOPE read a paper (which is printed

in the second part) on the Episcopal Seals of Bath and Wells.

Canon CHURCH said he was struck with the remark of Mr. Hope, that the title of Bath and Wells appeared for the first time on Bishop Burnell's seal. It was rather remarkable it did not appear earlier because there was no doubt that the title was imposed on the See and assumed earlier than that. There was evidence that it was not the title of the See during the time of Jocelin, but it was assumed by his successor. The facts of history were certainly clear that it was not assumed until after Jocelin's time. After a great quarrel with Bath as to the succession to the See, which was referred to the Pope, the Pope ruled that the Bishop should be appointed by the two Chapters of Bath and Wells, having equal rights, Bath still having priority. Bishop Robert was the nominee of Bath, and whether he did not choose to take the title of Wells, imposed at his election, he could not say, but he certainly did not put it on his seal, and he received a severe rebuke from Pope Innocent IV for not doing so.

The DEAN asked if Mr. Hope said that none of the episcopal seals of Bath and Wells exhibited Arabic numerals.

Mr. HOPE replied that he did not refer to numerals at all, and in answer to a further question said there were no dated seals till the 16th century.

The DEAN had hoped that the interesting question of the introduction into common use of Arabic numerals into England might throw some light on the date of Bishop Jocelin's work in the West Front. The Dean further asked for information as to the use of the *privatum sigillum* by great personages, and of what material the seal itself commonly was, whether silver, copper, or stone, as being of interest in the progress of the art of seal engraving. As a small fact in the chain of evidence he might mention the fact that the existing Chapter seal, as far as he could tell, seemed to have come into use when the Dean and Chapter were re-constituted under the charter of Elizabeth, 1579, and the material of the seal was silver. The device on

the seal consisted of a figure of St. Andrew, St. Andrew's cross, and a legend stating that it was the seal of the Dean and Chapter. He regretted that he had been unable to find an impression of the episcopal seal of Bishop Ken.

Professor EARLE said they had been told that the lettering of the legends in black letter began in 1345, and left off about 150 years after—in 1500—when there was a return to the original Roman form. He could not help observing what a power of conservatism there was in the legend, in preserving the old Roman or Lombardic capitals, instead of following the habit which writing had developed, because the habit of writing in the narrow black letter was a hundred years older. He should think black letter began to be used in writing very soon after 1200. He had made an enquiry some years ago as what date black letter was used in various forms, and he believed he had found that on monumental effigies it began about 1324, so it had been so used much earlier than in seals. Black letter continued down to the 17th century in printed books. It was remarkable that in the British coinage the black letter was never adopted at all; Roman letters were introduced at the beginning of the series and had continued; never until the present century—when they had had a revival of mediæval habits and tastes—had black letter ever appeared on British coins; so that in their revival of mediævalism they had outdone mediæval things themselves. The florin, which dated from about 1851, was the first of British coins that exhibited the black lettering.

The DEAN OF WELLS asked if Professor Earle could say whether the first copies of the Geneva Bible and the authorised translation were not in black letter?

Professor EARLE said he knew the authorised version was originally in black letter, as he had a copy. As to the Geneva Bible, there were so many editions that it was difficult to say. He might mention an anecdote respecting the Geneva Bible. He had purchased a small copy, beautifully printed in Roman

letter, but wanting the title-page and date. He was staying in Clifton, and showed it to the late Mr. Fry, of Cotham; and anyone who had ever conversed with Mr. Fry must have a very agreeable recollection of the way in which that old gentleman was ready to convey his stores of knowledge. He inquired of Mr. Fry what was the date of his Geneva Bible. Mr. Fry took it and examined it, and said that he had 136 editions of the Geneva Bible, but he had not got that one, and as he had duplicates of several he would be very much obliged if he (Professor Earle) would allow him to have that and take any one of his duplicates. Mr. Fry offered him a black letter copy, but he (Professor Earle) said he preferred a Roman letter. Mr. Fry said: "You are quite right to prefer a Roman letter; but I thought people preferred generally a black letter."

The Rev. Preb. SCARTH said Guttenburg's Bible was printed in black letter.

### *A Saxon Sun Dial.*

The Rev. Preb. SCARTH read a paper on "Saxon Sun Dials," with especial reference to one found in the north porch at North Stoke, near Bath.

The DEAN OF WELLS inquired if there were any instances of inscriptions on old sun dials, such as they had in the 16th, 17th, and 18th centuries.

Professor EARLE said there were several Saxon dials in existence bearing English inscriptions of the 10th or 11th century, the most important of these was at Kirkdale, Yorkshire.

Mr. HOPE said there was a sun dial on a church in Derbyshire, over which there were the words "We shall," the dial supplying the rest of the inscription.

Mr. BENNETT said he believed Mr. Hope had been to Glastonbury during the day, and had deciphered the sculptures on the north door, and he was sure the Meeting would be glad to hear him on the subject.



## Glastonbury Abbey: the Sculptures on the North Doors Deciphered.

Mr. HOPE said it was rather difficult to explain what was on the doors without a photograph. There were two doors towards the west end of the Lady chapel at the west end of the church. The south and north doors were of the same design—one was complete, the other incomplete—and both were of the same date, transitional Norman, and of the same scheme of ornament. The sculptures on the north door consisted of four concentric rings—

- (1). the inner, resting on jamb shafts.
- (2). A continuous band from the ground, round the arch, and to the ground again.
- (3). As 1.
- (4). As 2.

In (1) beginning on the left are—

- |   |                                      |   |                                      |   |
|---|--------------------------------------|---|--------------------------------------|---|
| <ol style="list-style-type: none"> <li>1. A woman kneeling.</li> <li>2. An angel.</li> <li>3. Two women embracing.</li> <li>4. A large group under arches, denoting a house, with a bed in the centre, with sitting figure at head. All is much mutilated, but is clearly the <i>Nativity</i>, the sitting figure being Joseph, the Virgin and Child in the bed, and now broken away were probably the ox and ass on the right.</li> <li>5. A large group, difficult to make out. On the left is a figure sitting with his back to, but his face turned to an angel with outstretched wings. On the right of the angel is a small barefooted figure, and beyond a large figure.</li> <li>6. A standing figure</li> <li>7.       "       "</li> <li>8.       "       "</li> <li>9. A sitting king   ...       ...</li> </ol> | }<br>}<br>}<br>}<br>}<br>}<br>}<br>} | <i>The Annunciation.</i><br><br><i>The Salutation.</i><br><br><br><br><br><br>All<br>crowned<br>...       ... | }<br>}<br>}<br>}<br>}<br>}<br>}<br>} | The three kings asking of<br>Herod, "Where is He that<br>is born King of the Jews?" |
|---|--------------------------------------|---|--------------------------------------|---|

Bands (2) and (4) are filled with miscellaneous sculpture of the usual things of the time.

Band (3) consists of 18 loops. Containing—

- |  |   |   |
|--|---|---|
| 1. A king standing (much broken)   | { | This represents the three kings who have found the King of the Jews, and are offering him their gifts.  |
| 2. A standing figure (head gone)   |   |   |
| 3. A man kneeling on one knee to   |   |   |
| 4. Our Lady and Child, sitting ...   |   |   |
| 5. )   | { | Each contains a mounted figure riding away, that is, the three kings going home.  |
| 6. )   |   |   |
| 7. )   |   |   |
| 8. {   | { | Each contains a bed with a man asleep, with clouds above. Over 8 an angel issues from the clouds. This is the old way of depicting a vision, and represents the three kings being warned to return to their own country by another way. |
| 9. {   |   |   |
| 10. {  |   |   |
| 11. An armed figure holding a shield and club, or mace.  | { | The Massacre of the Innocents.  |
| 12. A king sitting.  |   |   |
| 13. A knight in ring mail striking at some object on his left or in his hand.                      |   |   |
| 14. A knight in chain mail, with an infant impaled on his sword.                                   |   |   |
| 15. Two women weeping. "In Ramah was a voice heard, lamentation and weeping," etc.                 |   |   |
| 16. A man in bed, the hand of God issuing from a cloud above. Joseph warned of the death of Herod. |   |   |
| 17. An animal, broken (but clearly the return from Egypt).   |   |   |
| 18. A man carrying luggage. Joseph.  |   |   |

These two last are parts of one subject.

The DEAN said he was sure every resident in the county of Somerset would tender a hearty vote of thanks to Mr. Hope for enabling them for the first time to understand the sculptures on the doors at Glastonbury.

The proceedings were terminated by the announcement of Mr. BENNETT that Mr. Freeman would be unable to describe St. Cuthbert's church or the Cathedral on the morrow. He

had not been successful in getting anyone else to take his place at St. Cuthbert's church, which would, however, be open for anyone to see who wished to visit it. The Rev. Canon Church, the Dean, and Mr. Buckle would describe the Cathedral.

## Thursday.

Many of the Archæologists took advantage of St. Cuthbert's church being thrown open to pay it a visit, and after service at the Cathedral a large party assembled in the nave of

## The Cathedral,

around the pulpit, from which

The Rev. Canon CHURCH gave an interesting historical account of the fabric. He said they were in a building mainly of two styles; they saw the nave, transept, choir of three bays, and north porch of early work. The west front had been generally assigned to the 13th century, and it seemed to him that portions of the nave, transepts, north porch, and three bays of the choir correspond with the work of the latter part of the 12th century. The architecture of the west front corresponded with that of Salisbury and Lincoln, which was of the first half of the 13th century, corresponding with Jocelin's time, and it was the best form of Early English. After Jocelin (1242) to the end of the century there was a pause in the work, which was not resumed till 1286. The Chapter history fully accounted for that stoppage. The Church and the Dean and Chapter were heavily in debt in consequence of litigation between the rival Chapters of Bath and Wells, which had put them to enormous expense. Heavy loans were contracted on the Continent; within five years the whole of the common fund was mortgaged, and in 1248 the Chapter was "overburdened with an intolerable debt." But in 1265 the Church was again freed from debt by the enforced contributions of one-fifth of the income of each prebend and by private gifts

from individuals, in return for obits, anniversaries, and so forth, to perpetuate the memories of the donors. In 1286, work at the fabric made a fresh start, with repairs which were necessary in consequence of the damage done by an earthquake in 1248, and with new buildings.

In concluding, Canon Church said the interest to him was not so much the stones as the men who worked the stones and made the building. That nave was not made simply to suit the fancy of the builders, but for a special and direct use. In the times of which he was speaking, every Sunday there came sweeping down that nave a procession, which passed out of the north door of the choir, round the presbytery, down the nave, out of the south-west door, round the cemetery of the Canons to the chapel of the blessed Virgin near the cloister, and then taking their stand at the *pulpitum* in the nave—the rood-screen under the tower—prayers were said, and the procession passed again into the choir. Surely they should not in these days leave to Salvationists and members of friendly societies only, what they saw was so full of interest to the people—the chanting of litanies and singing of hymns in procession down that magnificent building, which was meant to have the glory and praise of God sung in unison by a band of worshippers, whereby unity and brotherly feeling were kept up among the members of the Church, and the hearts of men were stirred to enthusiasm by the sound of holy voices and glorious music.

The Rev. Canon Church's account of the Chapter House, and his other notes upon the Cathedral, are printed in the second part.

Mr. HOPE explained the arms of Jasper, Duke of Bedford, which were figured in one of the windows (15th century), and the Royal arms of the time.

This Somewhat hasty visit to the Cathedral was finished with a paper by the Dean, on



## Wells Cathedral—West Front.

The DEAN said: We have all had occasion to regret during this meeting the absence of our friend Mr. Freeman; no one more cause than myself, for it has devolved upon me to take his place (in a region in which he is an expert, and I am but a novice), and with only forty-eight hours' notice to bring together such facts as were before floating loosely in my memory, and to combine them, with some newly acquired information, into systematic form.

The example set at Wells by Bishop Jocelyn in enlarging the capacity of a West Front for purposes of ornamentation, was one which was rapidly followed in the thirteenth century. It was followed, *e.g.*, at Lincoln and at Salisbury, both traceably connected with Jocelyn's influence; the former through Hugh of Lincoln, Jocelyn's brother; the latter, through local proximity and frequent intercourse. St. Botolph's, Colchester, has been named as presenting the same features on a smaller scale,<sup>1</sup> and Mr. Street suggests the chief churches of Santiago, Leon, and Signenza, as presenting, more or less closely, a parallelism of structure. The most interesting of these parallels is probably that of the Cathedral church of Drontheim, which was completed in 1248. "The plan of the western part of the Cathedral at Drontheim, where the two towers are placed in the same way, is said to be a copy from Wells."<sup>2</sup> But the Wells arrangement appears at Drontheim in a yet more striking scale. The nave is but 36 feet wide, each aisle 32 feet, but the addition of two towers north and south of the aisles gives a West Front of 124 feet, which is used, as at Wells, for the exhibition of master-pieces of sculpture, forty statues standing in rows, one above the other.<sup>3</sup> It may be noted that

(1). *Som. Archæol. Proceedings*, xix, 19.

(2). *Ib.* See also Fergusson's *History of Architecture*, i, 659.

(3). I have taken my facts from Krafing's *Cathedral of Throntheim*, Christiana, 1877. Unfortunately, he gives no engraving of the West Front, nor any detailed account of the sculptures on it.

the statues at Drontheim were originally gilt and coloured.

I have to ask you to exercise your imagination, helping you to picture to yourselves a state of things of which there is ample evidence, but which, through the influence of familiar prepossessions, you find it hard, almost impossible, to realise. You are accustomed to think of the glories of our West Front as worked out in monotone, varied only by the slate pencil whiteness of the modern Kilkenny marble shafts, and glowing at times—for a few minutes at the most—under the occasional brightness of a crimson or orange sunset. Well then, think what it must have looked like when the light of such a sunset fell on those sculptured forms, all gorgeous in their freshly painted hues of blue and scarlet, and purple and gold.<sup>1</sup> The splendour of that novel exhibition must have drawn travellers from all parts of England, and especially from all parts of Somerset, to gaze upon its beauty. Of its inner purpose and value I shall speak further on.

II. I have next to ask you to dwell for a few minutes on a fact not very generally known, for which we are indebted to Mr. Irvine. He noticed on examining the sculptures of the Resurrection group, that, with one or two exceptions, all those on the south side of the western door were marked with Roman numerals, those on the north side with Arabic.<sup>2</sup> They were clearly intended to guide the builders as they removed the sculptures from the stone-mason's yard to the Front. It is natural to suppose that these sculptures were in their places when Jocelyn dedicated the Cathedral, in 1239, after the completion of his work.

(1). I give briefly the evidence on which this statement rests. Mr. Cockerell, in his *Iconography of Wells Cathedral* (p. 28), states that he found traces of ultramarine, gold, and scarlet, in the figures in the Coronation of the Virgin in the tympanum of the west door. Mr. Ferrey, in his paper in *Som. Archæol. Proceedings*, xix, 82, found like traces on the figures of the Apostles, of a deep maroon colour, but not of gold, while the back ground of the sculptures of the Resurrection groups showed a dark colour powdered with stars. The like use of colour is found, as I have said, in the sculptures of Drontheim.

(2). See notes by Mr. Irvine at the end of this paper.

The history of Arabic numerals is briefly as follows.<sup>1</sup> They were first introduced into Europe by Leonardo Bonacci of Pisa, in his *Liber Abaci*, circa 1202. They were known to Roger Bacon and to Grossetête, who succeeded Jocelyn's brother Hugh, as Bishop of Lincoln, in 1235. They are found in a MS. given by William of Wykeham to the Library of his college at Winchester, and in one at Corpus Christi College, Cambridge, of 1330. It was a long time before they became common in England, and merchants' accounts were usually kept in Roman numerals till the middle of the sixteenth century. These facts, as far as they go, point to the inference that some of the sculptors employed by Jocelyn were Italians, who availed themselves of the convenience of the new system of enumeration which Bonacci had introduced. How far is it probable, we may ask, that Jocelyn would come into direct contact with such artists in their own country? Canon Church has shewn in his interesting monograph on Jocelyn that the Bishop was absent from England from 1208 to 1213. With the exception of Nov. 12th, 1212, when he was an attesting witness to his brother's will at St. Martin's de Garenne,<sup>2</sup> we have no evidence as to the place in which he spent his exile, but it is in the nature of the case probable that he, who had supported the interdict against John, would find his way in the course of those five or six years to Innocent III, and may have learnt in Italy, rude as it then was in culture, something of the power of art as a religious teacher for those who were shut out from other channels of instruction.

France, too, would be the natural refuge for the Bishops who fled from the King's wrath. At Paris, famed as the University was for the high standard of its mathematics, and frequented by Italian scholars, he might well come in

(1). I follow Peacock's article in the *Encyclopædia Metropolitana*, as the best summary with which I am acquainted

(2). *Hist. MSS. Report*, p. 187.

*New Series, Vol. XIV, 1888, Part I.*

contact with the numerals which Bonacci had introduced.<sup>1</sup>

It is obvious that Jocelyn intended his West front to be a screen for the exhibition of sculpture, and for this purpose adopted the arrangement which extends the surface of its frontage beyond the aisles of the nave. This primary purpose must have been more obvious before its flanks on the north and south were surmounted by the towers added by Bishops Harewell and Bubwith. As it was, he obtained 147 feet of frontage, as compared with the 137 feet of Nôtre Dame, and the 116 feet of Amiens.

In tracing out the details of the ideal play on which I conceive Jocelyn to have acted, I shall chiefly follow the guidance of Cockerell's *Iconography*. It is a book of singularly unequal merits. It contains some startling statements, as *e.g.*, the Apostles being Nazarenes (*sic*) were all represented with long hair,—some wild eccentricities of conjecture, as *e.g.*, that the ten small female figures in the soffits of the central western doorway probably represented the Ten Commandments, as connected with Jocelyn's office of Chief Justice of the Common Pleas,—and throughout it speaks of the Cathedral as having been a conventual church, and of its clergy as monks. But on the whole it is the work of a man of genius, with an impassioned love of his subject, which leads not unfrequently to singularly happy identifications.

The leading thought of the whole series of sculpture is concentrated in the figures of the western porch: I, those of the Virgin and Child in the spandril of the arch, with acolytes (? angels) offering incense; and II, those of the Coronation

(1). And at Paris also he would see what was then its pride and glory, the newly finished Cathedral of Nôtre Dame, in which we find—specially in its statues of the twelve Apostles and of the French kings, from Childebert to Philip Augustus—not a few striking parallelisms with our own West Front. "This West Front," says Parker, *Introduction to Gothic Architecture*, p. 226, "was commenced in 1218, and finished in 1235. The choir was built by Bishop Maurice de Sully, who died 1196; but the nave and transepts are later, and are about the same age as the West Front, which was commenced in 1218, and finished in 1235." Some French authorities, however (*Paris Illustré*, p. 150), place the completion of the nave and West Front between 1196 and 1208, and on this supposition Jocelyn, if at Paris during his exile, must have seen it.



of the Virgin above the arch. Jocelyn clearly shared in the glow of fervent devotion for the ideal of the "ever-feminine" which in the thirteenth century, for both good and evil, spread over the whole of Latin Christendom; for as the *Canonicus Wellensis* says, he ordered the 'Servitium B. Mariæ' to be chanted daily in this church.

In subordination to that central thought, his sculptures on the West Front were to be at once as the *Biblia Pauperum* and as the *Annales Angliæ*. They were to set forth the Divine education which, in the history of the Old Testament, had prepared the way for the mystery of the Incarnation, and in that of the New, had manifested the fulfilment of that mystery as recorded in the Gospels, from the Nativity to the Ascension; and in that of the Church at large, and of the Church of England in particular, had made known in the lives of saints, and kings, and heroes, the manifold wisdom of God.

Mr. Cockrell starts with the assumption that the spiritual and temporal aspects of sacred and Church history are represented respectively in the sculptures to the south and north of the central entrance; the former, therefore, including the long line of English Bishops, and the latter that of English Kings and Queens. This, he says, was in accordance with the invariable symbolism of mediæval art. His theory is, however, traversed by the facts—(1), that in the treatment of the scriptural subjects, all that belong to the Old Testament are found to the south, and those of the New Testament on the north; and (2) that he himself conjectures that the Apostles and other preachers of the Gospel in Britain were on the north, the Jewish prophets on the south, and places some of his kings in the latter, and some of his bishops in the former group.

Group I. Of the 62 niches in this, the lowest, tier a few only retain their figures. Speaking generally, he conjectures that the group included the chief heralds of the Gospel, prophets of the Old Testament, Apostles of the New Testa-

ment, and the chief instruments in the work of evangelizing the Britons and the Saxons.

Group II. Thirty-two quatrefoils contain angels holding crowns, mitres, scrolls; intended probably to represent the rewards prepared for the faithful heralds of the Gospel.

Group III. South of the western door, 17 subjects from the Old Testament history; north of the same, 17 from the New Testament; with 14 others on the north and east sides of the north tower, making 48 in all. Some of these are sufficiently distinct. Thus we have the creation of Adam and Eve, their life in Eden, the temptation, the dialogue with Jehovah after the fall, Adam delving and Eve spinning, the sacrifices of Cain and Abel, the wrath of God provoked by man's sin (represented by a demon putting out his tongue in derisive mockery), Noah working at the ark, the ark itself, the sacrifices on Ararat, the meeting of Isaac and Rebecca, Isaac blessing Jacob, Jacob blessing the Patriarchs. Four niches are empty.

On the north we have the New Testament subjects. We find the figure of an angel (?), with wings, with a book before him, on the back of an eagle, possibly meant for St. John; The Nativity, Christ among the doctors, S. John the Baptist, a preacher addressing nine persons (the Sermon on the Mount?), a single figure (Christ in the wilderness?), two persons at a table (the call of S. Matthew?), the feeding of the five thousand (?), and of the four (?); a tree, under which a man is crouching, with three figures standing by him (the call of Nathaniel, or the curse of the barren fig tree?); our Lord's entry into Jerusalem, riding on an ass; the compact of Judas with the chief priests, with one small devil holding up a money box, and another the garment of Caiaphas; the Last Supper; Christ bearing the cross; the raising the cross; an angel announcing the Resurrection to the women (?); the Resurrection; six figures majestically dressed (the Day of Pentecost?).

Groups IV and V. These two tiers together include 120

figures. In the north or temporal side Mr. Cockerell finds an epitome of English history, from Egbert to Henry II.

It would be idle to say that Mr. Cockerell's identifications can be received in any other character than as conjectural, but there can, I think, be little doubt that he is right in the main outline of his interpretation of this portion of the great sculpture gallery. Doubtless, as the figures were once seen, in the fresh brightness of their colours, and with the help of traditions as to Jocelyn's meaning, they were once as "words to the wise," uttering articulate speech to those who were trained to understand them.

Group VI, is the Resurrection series.

Group VII. Above the Resurrection series, nine angelic forms. These possibly represent the nine orders of the heavenly Hierarchy.

Group VIII. As raised to a higher rank even than the Angels, we have the twelve Apostles, some of whom are recognised by their symbols.

Group IX. The ideal symbolism of the West Front culminated, as might be expected, in the topmost tier of sculpture. Of the central figure we have but fragments—the knees and feet, while those on either side have entirely disappeared. There can be little doubt that Mr. Cockerell is right in assuming that the former contained the figure of our Lord in glory; and the latter, those of the Virgin and S. John the Baptist, as representatives respectively of the new and old covenants. Apparently the iconoclastic fury of the sixteenth century which spared the figures of kings, prelates, and Apostles, thought itself constrained, as in the case of the Coronation of the Virgin over the central west door, to remove the figures which brought with them, it was thought, more of the peril of idolatry.<sup>1</sup>

(1). It is right to state that what is here given is but an epitome of a much longer paper, written by the Dean of Wells, which I have been compelled to condense. The Dean accepts it as giving substantially a fair representation of what he had said with greater fullness, and to that extent accepts a limited responsibility for its contents.—J.A.B.

Memorandum relative to the Arabic Numerals found on certain of the carved groups in the West Front of Wells Cathedral.<sup>1</sup>

This remarkable use of Arabic numerals was discovered by the late E. B. Ferrey, Esq., the Cathedral Architect, while making his survey of the front for its repair. And on my first going over it with him he drew my attention to them.

They occur only on the Resurrection groups which fill the niches below the great marble string of front—north-west tower, and part of south-west one.

Each group, no doubt, originally had a number, such number being invariably cut in the parts representing the earth, out of which the dead are emerging. North of the centre of front the Arabic numerals are used; south of such central line, Roman numerals only.

Many of the numbers had become lost, from the decay of the stone, but a considerable part of them still remain. In neither set had strict regularity of placing been kept. Some Arabic numerals were repeated, and, I think, also some Roman ones. One Roman numeral had wandered among the Arabic ones. The Arabic numeral 5, save only one, was otherwise always represented thus, 4.

The accompanying table gives such Arabic numerals as remained, and shows how often certain are repeated. Why numbers so high should be found, when such a number of groups would have been greater than the number of niches on one-half of front, is singular.

The only earthly adornment retained by the rising figures was the retention by kings and queens of crowns, and of mitres by bishops. The monumental slabs which the figures are seen pushing aside, were in every case *plain*, without *cross* or other ornament on them.

No painting was seen on these groups, but during certain

(1). By Mr. Irvine.



1.	1	36.	36
4.	2	37.	3Λ.37
5.	4	41.	21
7.	7.Λ	43.	23
8.	8.8	45.	24
9.	9	46.	26
10.	10	47.	2Λ
14.	12.12	50.	30.40
16.	16	51.	41-?
19.	19	55.	44
30.	30	57.	4Λ
31.	31	71.	71
33.	33	76.	76
34.	32	79.	79

Arabic Numerals — Wells Cathedral.



damp states of the atmosphere the tints of the back walls of their niches seemed to dimly suggest that they had been painted with a black or dark ground, powdered with flaming worlds and falling stars. It was, however, so shadowy a trace, that I could not be perfectly certain on the point.

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At two o'clock a large party left the Market Place in carriages for

### Pilton.

Here the Rev. T. HOLMES read a paper on

### The Church.

He said there was no mention of a church at Pilton in the Domesday survey, but a monk, Alnod, held a hide of land here without service, from the Abbot of Glastonbury, by grant of the King. Of course this refers to the original parish of Pilton, which included Shepton Mallet, Croscombe, Pylle, and North Wooton. When the Abbey got possession of Pilton it would be hard to say, but they claimed twenty hides in the old parish of Pilton as part of the original grant of Ine ; and possibly that was only a restitution of a still earlier grant. In 1174, Robert, Abbot of Glastonbury, granted the rectory to Bishop Reginald, to form two prebends at Wells, the Abbot becoming a Prebendary. After a short time the Abbot threw up the stall, and received in exchange archidiaconal powers over the Glastonbury churches in exchange ; but the church remained with the Cathedral body. In the *Inquisitio* of Henry de Soliaco, 1189, the church is mentioned as holding about an acre of land in the parish. Bishop Savaric (1192—1205) gave the church to augment the *communa* of the Cathedral, so soon as it should fall in by the departure of Roger de Winton, Archdeacon of Winton. Two presbyters were to be provided for the church out of the *communa* fund, who should celebrate daily masses for all the bishops of the

See, and they were to receive as their stipend two and a half marcs each, and commons of bread like the vicars of the Cathedral. On the anniversary of Savaric's death, 100 poor people were to be fed in Pilton church.

About 1323, we find that Bishop Drovensford confirms the Precentor of Wells' jurisdiction over Pilton, and from that time to the present the rectory of Pilton has been the prebend of the Precentors of Wells.

Portions of the south porch, and of the walls of the north aisle and the south side of the nave, are probably of the 12th century. But when the church was restored, about twenty years ago, so carefully was all life record of the building removed or scraped away, that it is very difficult to come to any decision on the various parts of the church. The pillars have been at some time or other so cut and altered that nothing definite can be said about them. In 1865, when the Society paid a hasty visit to this church, before it was restored, Mr. Freeman said that the nave was about the early part of the 14th century. The chancel was said by Dr. Gray, the vicar at the time of the restoration, to have been built by Amberson, Precentor of Wells; but I cannot find this name either in Le Neve or in the index to the *Catalogue of the Wells MSS.* Probably the first two stages of the tower are of the 13th century. The Churchwardens' Accounts, which begin in 1498, and have been transcribed for the Somerset Record Society, give evidence of a good deal of work in the church at the end of the 15th century and the early years of the 16th. All the windows of the north aisle, except the three western ones, were then inserted. The name of Overay in the shield at the extremity of the eastern gable of the chancel seems to prove that he, who was Precentor of Wells, 1471—1493, is to be credited with the raising of the chancel roof and the windows of the chancel. The piscina and sedilia are also of this period. A beautiful bit of glass in the south-east window of the chancel represents Overay at a fald-stool. Over his



head is the scroll "Sancta Trinitas Unus Deus, miserere nobis." The label underneath is a modern insertion, and the name is wrongly spelt Overall. I can express no opinion about the figures of the Evangelists and the *Agnus Dei* in the head of this window. They belong to a decidedly later time. The upper stage of the tower was clearly finished in the last years of Henry VII. Items of expense in pargytting and filling up the scaffold holes occur in the accounts of 1509. The clerestory windows are of this time, and probably the nave roof. In 1515 the Churchwardens' Accounts are full of items concerning the lead and gutters for the new roof.

I have no evidence concerning the screen in the north aisle. It has an English look about the scroll on the top, but a foreign look in the panels below. It is of the renaissance period. The chancel screen was clearly at one time one bay west of the chancel arch. It was removed from the church at the time of the restoration, and after certain alterations is now re-erected in North Cheriton church. Having proved by measurement the possibility of this tradition, I was afterwards told by a parishioner that he remembered distinctly its removal and sale. The accounts of 1498 mention a payment to Robert Carver, for the trayle under the rood-lofte, and in 1508, David Jonys, "the peynter," is paid for his work on the rood-lofte.

Collinson mentions a Jacobean pulpit, dated 1618, and a window in the north aisle, with figures of SS. Anne, Mary, and John; and figures kneeling under them, with the scroll, "Pray for the souls of Sir Thomas Broke, and Alice, his wife." Both these have disappeared. The Accounts for 1642 mention the erection of a sun dial, and this existed up to the time of the restoration of the church. Mr. Clarke, of Wells, reminds us that there used to be a very fine mural painting of three kings on white horses, riding through a splendid garden of flowers, meeting on the other side of a stream which flowed through it three skeleton kings, also

crowned, riding on white horses. He tried to save this, but "restoration had its way," the work was neatly plastered over, and the wall is now one uniform dead blank.

I would draw your attention to the recess or sepulchre on the north wall of the aisle, with its ball and socket ornament, and the deeply incised figure on the tomb below. Perhaps this is the tomb of Sir Thomas Broke. The huge chest now resting on it is that for the books of the church library, and was made in 1638. It cost 16s., and was made by John Powell, junior. The library consists of the following books:

1. Black Letter *Vulgate*, with S. Jerome's Prologues and Postills of Nicholas de Lyra, printed at Nuremberg, with additions by Bishop Paul "Burgensem," Anno Incarn. Deitatis, 1487. Five volumes. At the end of the *Apocalypse* is the date 1483, and a list of Epistles and Gospels for station days. On top of the first page of vol. i, is written "Orate pro anima Magistri Johannis Gaster.
2. *Enarrationes Dionysii Impensis Petri Quentell*, 1534.  
"Peter Palmer" on title page.
3. *Opera Sancti Cypriani*; folio 1519.
4. *Homilies of S. Chrysostom*; two volumes 1517.
5. . . . . *Origen*; 1536.
6. *Erasmus on the New Testament*; 1523.
7. *Preservatives against Popery*; two volumes, 1738.
8. Andrewes' *Sermons*; one volume, 1631.
9. Quarto *Prayer Book*, 1607. Dated on the binding 1604.
10. " " " 1671.

The church plate is of various dates. There is a small and very interesting paten, silver-gilt, with inscription, "Orate pro bono statu Johs Dyer vicarius (*sic*) hujus loci." He was vicar here in the early years of the 16th century; but his name does not appear in the Wells Registers, and there are no institutions to Pilton between 1468 and 1512. There is a deep chalice and tectura of the usual Elizabethan pattern, and

dated 1570. The Accounts of 1518 record the travels of one of the churchwardens, to Wells and Glastonbury, and finally to Bruton, to procure the blessing of a "littel chalys." This, however, has disappeared.

There are full inventories of Church ornaments, vestments, rings, and cows; these latter forming a source of revenue for the yearly expenses of the Church. In our local temporary Museum there is exhibited two pieces of embroidery belonging to this church. One is a hanging, made out of strips of two vestments sewn alternately together; the one of white silk, and the other of plum-coloured silk, with symbols and figures in high relief worked upon them. On one of the pieces of white silk is the inscription, "E dono Ricardi Pomeroy, cujus animae Deus propicietur." Pomeroy was *custos* of the Cathedral fabric in 1492, and for many years a member of the College of Vicars Choral. The other is a late piece of red cloth, on which have been appliquéd figures taken from older vestments or hangings.

In Abbot Beere's Perambulation, the boundary of the Glastonbury twelve hides runs through the church—in at the south door and out at the north. The mere stone is still *in situ* in the churchyard, in the path leading to the Manor House.

Mr. BUCKLE said the church had undergone great changes. The main part of the church was 12th century; the doorway on the south side a little earlier than the rest; the lower part of the tower was 13th century. The height of the walls originally was only up to the sills of the clerestory windows, and the next work was distinctly visible all round, the height of the whole church having been raised by Thomas Overhaye, who put on the magnificent roof. The screen was later than it looked, an imitation of Gothic work.

Mr. HOLMES next pointed out the old

### Church House,

across the road to the north-east of the church, now unhappily

used as a stable and pig-sty. There is an item in the Accounts of 1512 for the thorough repair of the roof. After the days of Church ales, which in 1592 brought in to the churchwardens more than £9, the house was divided into several rooms by means of wooden partitions, and a ceiling was put in, and upper rooms, by way of bedrooms, were formed, and the house became the poor house of the parish, and was so used down to 1830.

### *The Barn,*

to the east, is a very fine specimen among the very fine barns belonging to Glastonbury. It dates probably from the 14th century. It is 28 feet internal width, and 106 feet long. Possibly it was built by Abbot Adam de Sodbury, 1322—1334. Certainly he was a great builder, and of him it is said “*Cameras et capellas apud Mere, Pilton et Domerham fecit construi speciosas cum aliis sumptuosis ædificiis.*” In the gables there are four beautiful medallions of the evangelistic symbols.

### *The Manor House*

has been almost entirely rebuilt, and contains nothing of special interest. The great dove-cot in the garden, built by Abbot John de Taunton, 1274—1291, has disappeared.

### *Croscombe Church.*

At Croscombe, where there was not time to visit the Manor House and an interesting early house in the village,

Bishop HOBHOUSE read the following paper upon the church:—They were in a church, mainly of the 15th century. The south porch was older by a century, also the north door, now blocked, and probably the chancel arch. He proceeded to say that of some portions the dates are ascertainable.

1. The waggon roof of the nave bears on its bosses the arms of Palton (six roses) and the arms of Palton and Botreaux. The last Palton died in 1449. The Botreaux match was some



few years earlier. The roof, therefore, may be dated within 1420-40. 2. The east end of the south aisle, where it overlaps the chancel, was the Palton chapel and their burying place. In 1459, the representatives of the last (Sir William) Palton enfeoffed the rector and ten parishioners with lands for the maintenance of two chaplains to serve in this chapel. The deed has lately been discovered in the Record Office, and a summary kindly transmitted for preservation as a parish record. The chapel was built some few years before 1459. 3. In 1506-7, and onwards to 1512-13, the Churchwardens' Accounts record large additions. These were, firstly, the strongly-barred square chambers, upper and lower, at the south-west end, suited, not for worship, but for custody, and soon after 1520-1, called the treasure house and vestry; and secondly, the transeptal chapel at the north-east, now masked by the organ. This was St. George's. An Exeter Freemason, named Carter (in the Somerset language, a "Vre massyn"), was employed. In 1509 he was paid 30s. for "Jorge," *i.e.*, the image of St. George; and he is styled the "Jorgemaker." In 1512-13, the wardens record the "whole cost of the Jorge" at £27 11s. 8d. 4. The parapet of long blind panels cusped, closely copied from St. Cuthbert's, and from the west cloisters, Wells, must belong to this date. It runs all round the outer walls, over all the work, of whatever date. 5. The carved bench ends are so like the bench ends of ascertained date in Somerset churches, that they may safely be dated within the last thirty years of the 15th century. 6. The chancel screen and pulpit bear their own date, 1616. They were part of the same benefaction, as the arms of Fortescue on the pulpit door and also on the screen proclaim. The Fortescues inherited the Palton estate in the parish, and held it till 1745. Hugh Fortescue, whose marriage with Mary Rolle is indicated on the escutcheon, on the south half of the screen, and who died in 1661, was the donor of this grand piece of wood-work. The arms of Bishop Lake, 1616-26, are

on the pulpit. It is much to be regretted that the lower portion of the screen was shifted one bay eastwards fifty years ago, to enlarge the nave at the cost of the chancel. 7. The chancel roof is also a piece of 17th century work. The tablet on the north wall, close under the wall-plate, may be taken as giving its date and donor. It bears three escutcheons—(1) Fortescue, (2) Fortescue and Granville,<sup>1</sup> (3) Fortescue and Northcote. Date, 1664. This closes the list of ascertained dates.

Of other features demanding attention, the following were named:—1. The roof of St. George's chapel, the vaulting being supported on stone ribs. The walls exhibit marks of an inner chamber at the north end, perhaps for the stowage of the chapel furniture. 2. The staircase in the north wall, leading to the rood-loft which spanned the whole breadth of aisles and chancel. 3. The bosses of the nave roof, and especially the one through which the chain of the chandelier passes. This bears the figure of a sacred personage with right arm uplifted in the act of benediction. On two neighbouring bosses (westward) are two kneeling figures, male and female, surrounded by rolls, which may be guessed to represent rolls of cloth. The figures are in adoration, facing the object of their reverence. The clothiers of Croscombe Valley doubtless co-operated with the Palton squires in the erection of this ceiling. 4. Monuments. The two most ancient are set up on end against the east wall of the chancel. They are of stone, incised, and the incising filled with lead. On one there is no inscription, nothing but a bold central cross of wavy outline. On the other is a plain Latin cross, whose arms touch the border. Above and below the arms are the words, "Misericordias Domini in eternum cantabo." The words on the border are too illegible to recover. Two brasses on the south

(1). Robert Fortescue, son and heir of Hugh, born 1617, married (1) Grace, daughter of Sir Bevil Grenville; (2) Susannah, daughter of Sir Jo. Northcote.

wall, 1606 and 1625, record the members of a family enriched by the cloth trade of this valley, throughout the 16th and 17th centuries, the Bisses.

### Manor Court.

Time failed for inspecting the hall of the Manor Court, on the north side of the church. It is a small remnant of a small mansion, but it proclaims its connexion with its former lords, the Paltons, by their armorial bearings carved on a stone corbel in the south wall. The Palton shield in the centre is flanked by Palton and Botreaux on one side, by Palton and Wilington on the other. The last match shows the work to belong to the last of the family, Sir William, who married Elizabeth Wilington, the heir, by her brother's death in 1411, of Brompton Ralph; of which manor Sir William was found seized at his death, in 1449. The date of the hall is older; probably of Edward III's reign, as evidenced by the three surviving windows, all of one type, a single tracery light and four long lights divided by a transom. The blocked doorways on north and south are visible outside. The fireplace is gone. The corbel shafts of the original timber roof, rising into the gable, are visible below the plaster ceiling, which the Baptist worshippers, who have long owned the building, have added for their comfort. A view of the roof timbers can only be obtained by scrambling through a trap-door into the darkness. Two fireplaces in the outside of the east wall seem like a token that the withdrawing rooms were at that end, on two levels.

Bishop Hobhouse added some illustrative quotations from—

1. Henry VIII's *Valor*, 1537.
2. *The Report of the Chantry Commission*, 1548, lately published by Somerset Record Society.
3. The Endowment Deed of the Palton Chantry.
4. The Churchwardens' Accounts of Croscombe, from 1474 onwards.

As these last are about to be published by the Somerset Record Society, we do not print the extracts.

### The Heraldry in the Manor Court.

1. *Az.*, on a bend engrailed *arg.*, cotised *or*, a crescent for difference. FORTESCUE.

2. *Or*, on a fess dancettée, between three cantons [or billets] *sa.*, each charged with a lion rampant guardant of the first, three bezants. ROLLE.

3. *Sa.*, a bend between six crosses crosslet fitchée *or*, a mullet for difference. LAKE.

4. *Gu.*, three clarions or organ rests *or*. GRANVILLE.

5. FORTESCUE (as No. 1), impaling—

Three crosses patée (*query*, *arg.*, a fess between three crosses patée *sa.*) NORTHCOTE.

6. *Arg.*, six roses *gu.*, seeded *or*, 3, 2, 1. PALTON.

Impaling—

*Arg.*, a griffin segreant *gu.* BOTREAUX.

7. *Arg.*, three roses *gu.* (as No. 6). PALTON.

8. PALTON (as Nos. 6 and 7), impaling—

*Gu.*, a saltire *vair*. WILINGTON of Brompton Ralph.<sup>1</sup>

### The Palton and other Chantries.

"Abstract of Indenture tripartite endowing the Palton Chantry. Dec. 12th, 38th Henry VI, 1459.

"Parties—

"(1) William Courteney, Kt.—Thomas Kingston.

"(2) Ten Parishioners.

"(3) The Rector (Stephen Alvare),

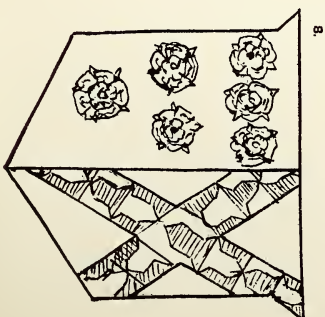
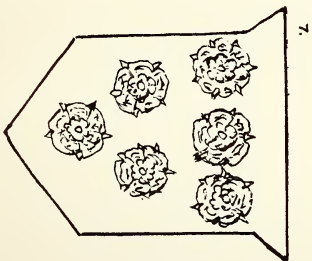
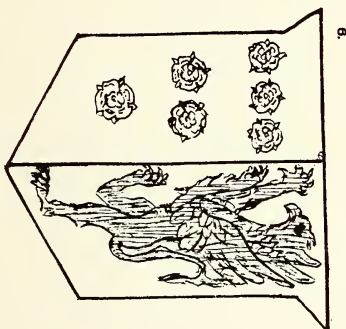
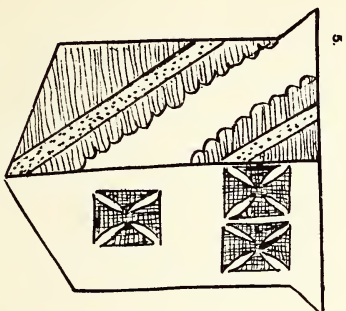
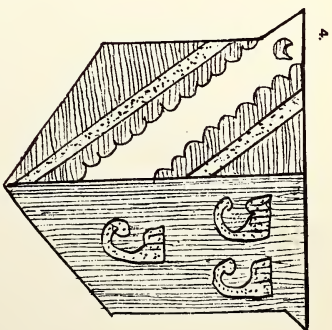
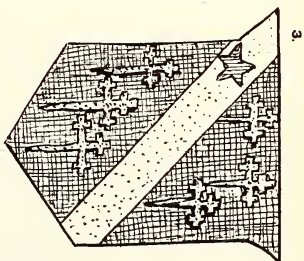
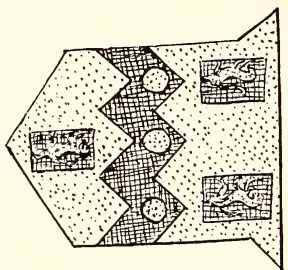
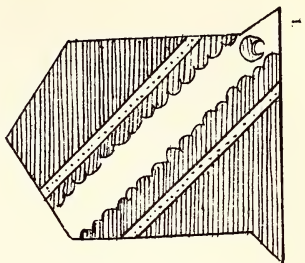
And Wardens, { W. Christian.  
Jo. Hooper.

"Witnesseth,

"William Courteney and Thomas Kingston have by Deed,

(1). "Raf de Wilinton" (Roll, A.D. 1262-92; Harl. MS., 6137). "Rauf de Wilinton" (Roll, A.D. 1277-87; Harl. MSS., 6137 and 6589). "Sire Henry de Willington" (Boroughbridge Roll, A.D. 1322; Ashmol. MS., 831).







Dec. 1, 38th Henry VI, demised to the above ten men certain properties, to intent that they should maintain two Chaplains celebrating at an altar in Palton's Chapel built in the aisle of the Church by late Sir Wm. Palton, where he is buried.

"The Chaplains are to celebrate for his Soul and for the Brethren and Sisters of said Chapel, according to indenture of Nov. 15, 38th Henry VI.

"They are to enjoy the House and lands, paying nothing but the chief rent.

"And to celebrate also for Richard Denshyll and Ann, benefactors to said chapel.

"Surviving Trustees are to enfeof others, nominated by Rector and Wardens.

"Witnesses—

"Sir Walter Rodney,

"Nicolas Seyntlowe, Esq.,

"James Luttrell, Esq.,

"John Newton, Esq.,

"John Sydenham, Esq.,

"Rob. Stowell, Esq."

"Wm. Daubeney, Esq.,

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Hence it appears that the Palton chapel at the east end of south aisle was built by Sir W. Palton, *i.e.*, before 1449, that there was a guild of both sexes, maintaining services there, and two endowed resident chaplains.

In the *Valor*, 1536-7, there appear four chantries and four chaplains; of which No. 1 is endowed with various tithes, worth £8 13s. 4d. Nos. 2 (St. Anne's), 3, and 4 are endowed with £20 in even shares.

In 1547-8, the Royal Chantry Commissioners report:—

"A Guild, with the Free Chapel of East Horrington to the said Guild united, £27 6s. 8d.

"That it was founded for four priests, whereof one to minister at East Horrington. [Advowson of East Horrington vested in Guild.]

“Castlyn and Ayland (as in 1537) incumbents, at £6 each.  
The other chantries vacant.”

Endowment of Guild :—

“East Horrington ...	lands, Chapel, chaplain’s } £3”
	dwelling, tithes ... }
“Durcot ...	(a manor in Camerton.)
“Wells city ...	parcels.”
“Lake in Wilts.”	

[All these properties being part of Palton estate, they were probably given before 1449, when the last Palton died ; and if so, they antedate the 1459 enfeofment.]

“Walter Mayow’s Lands, given for obit	} £1 10s. 8d.”
and light, worth ...	

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From Croscombe the party drove back to Wells, and this most successful meeting concluded with a *conversazione* at the Palace in the evening.

### Cheddar Church.

The following notes were inadvertantly omitted from the account of the visit to Cheddar church, p. 43.

The party then inspected the exterior of the church, the architecture of which was described by Mr. BUCKLE.

The tower bears a strong resemblance to the two towers of Banwell and Winscombe. In all three there is a niche on the east side, just over the ridge of the nave roof, containing a figure of the saint in whose name the church is dedicated; and on the west side are two niches separated by a window, with figures of Gabriel and Mary. In this case Gabriel is represented with wings, and bearing a scroll; Mary, with the book and lily. In the other two towers the lily is carved on a



blank panel of the central window. The idea of representing the Annunciation in this fashion must have been borrowed from Italy.

In addition to Mr. Coleman's description of the interior of the church, Mr. Buckle pointed out that the piscina was of the 13th century, the chancel and chancel arch being of the same period. When Mr. Butterfield restored the church, he raised the chancel arch three or four feet, to make a loftier opening into the chancel; the old arch being very low. The rood-loft went across the whole width of the church; the screen was left on each side, but the central part had been destroyed; a piece of it was built into the prayer desk. He pointed out a peculiarity in the nave arcade, the arch nearest the chancel being only about three-fourths the width of the others; the eastern side stopping quite high up, for the purpose, no doubt, of getting headway in the rood loft which passed under that arch. It was a curious piece of planning. The arcades and the clerestory over were of the latter half of the 14th century; and two windows in the aisles, and the two east windows of the aisles, were also of the 14th century. The large windows were a later insertion. The chantry of Cheddar Fitzwalter was a 15th century addition. The pulpit was a fine example of the same date, as was the fine tomb on the north side of the chancel, supposed to be that of Thomas de Cheddar. The screen was of unusual design, as regarded the arrangement of the foliage.

The Vicarage and the picturesque surroundings were much admired.

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## The Local Museum.

Documents from the Cathedral Archives; Drawings of the Heraldic Glass in the Cathedral; illuminated Psalter, 1514; fragment of a book of Rules of St. Benedict; the *Liber Ruber* and *Liber Albus*; the Cathedral Plate; the Pastoral Staff of Bishop Savaric (?) and Ring dug up in the Cathedral yard.—By the DEAN and CHAPTER.

The Wells Corporation Charters, Documents, Maces, Seals, etc.—By the CORPORATION.

The original Drawings, Plans, and Sections of Wells Cathedral, made by Carter, in 1799.—By the Society of Antiquaries of London.

Tabernacle work from St. John's Priory.—By Mr. HIPPISELEY.

A Map of "Mynedeepe Forest, with its circumjacent Villages, and Laws," painted on panel, 5 ft. 8 in. by 4 ft. 3 in.—By Mr. J. F. HORNER.

Drawings of the West Door of Wells Cathedral, by Buckler, and of the Shepton Mallet Market Cross, by Coney, 1813; a collection of Lepidoptera from the neighbourhood of Wells.—By Dr. LIVETT.

Detail Plans and Elevations of portions of Wells Cathedral.—By Mr. J. T. IRVINE.

Rubbings of Brasses in the Cathedral.—By Mr. JEWERS.

A large number of Photographs of the Cathedral Sculptures.—By Mr. DICKINSON.

Drawings of the Bishop's Palace, the Cathedral, and Sculpture from the West Front, showing traces of the original colouring.—By Mr. A. A. CLARKE.

Plans and Sections of the Palace Buildings.—By Mr. E. BUCKLE.

Plan of the City of Wells, by Simes [1732], and some Casts of Seals.—By the Dean of Wells.

Drawing of the Choir of the Cathedral, before the alteration.—By the Rev. Prebendary GIBSON.

A collection of Casts of Seals of the Diocese.—By Mr. W. H. ST. JOHN HOPE.

The Pastoral Staff and Ring presented to the present Bishop, and a Brass Alms Dish.—By the Lord Bishop of Bath and Wells.

The Altar Plate from St. Cuthbert's Church; and Figures from the Jesse Altar, 1470.—By the Churchwardens.

Chalice from Priddy Church, date 1573; An Altar Frontal, made up of 15th century ornaments sewn on to blue silk of later date; a "Breeches" Bible, 1589; *Latimer's Sermons*, 1584; *Dormi Sermones*, 1493.—By the Rev. J. PALMER.

Some Encautic Tiles, dug up in the Palm Churchyard, Wells Cathedral.—By Mr. FIELDER.

Two pieces of 15th century needlework, sewn on to material of later date, forming altar frontals; copy of the *Vulgate*, Nuremberg, 1483.—From Pilton Church.

Charter of Elizabeth to the Vicars Choral; Plate, consisting of a Chalice (1672), large Salt (1677), two small Salts, two Beakers, and Spoons, 1691; Silver Seal; pewter vessels and Candlesticks; MS. New Testament, 15th Century; Chronicle of Ivo de Chartres, formerly belonging to the House of St. Mary of Garendon.—By the Corporation of Vicars Choral.

Britton's *Wells Cathedral*, and Pugin's *Vicars' Close, Wells*, with notes and insertions by the late Mr. Thos. Serel; volume of Autographs, Seals, and Portraits of some of the Bishops of Bath and Wells, with notes by Serel; Grant of a House in the High Street, Wells, 1301; Seals and Autographs of the Archbishops of Canterbury, from 1576; Portraits and

Autographs of Bishops Mews, Bagot, and Auckland; Silver Seal, *Ad Causas*, of Bishop Berkley; Magna Carta.—From the Glastonbury Antiquarian Society.

Grant by W. de Fleming of a fardel of land in Dynder, 1298 (witnesses, Lord Thos. of Wellesly and Robert of Wellesley); Grant by Walter de Temedebury of a messuage in the High Street, Wells, 1360; Foundation of a Chantry in St. Cuthbert's Church, by Thomas Tanner, 1404; Foundation of a Chantry in the old Wells Alms Houses, by Wm. Gascoigne, 1466; Silver Tankard, formerly belonging to the Tailors' Company of Wells, "Ex dono Georgij Dodington de Civitat Welleñ. in Coñ. Somerset Ar. in usum Sociorum Scissorum ejusdem civit. Año. Dñi. 1690;" Leaden Bulla of Pope Clement VI, 1342, found on the site of St. John's Priory, Wells; Roll of Wells Volunteers, 1803.—By Mr. E. A. SEREL.

Six illuminated MSS.—Book of Hours and *Biblia Sacra*; Mirrour of the World, Caxton, 1481; The Golden Legende, Wynkyn de Worde, 1512; Newe Testament, R. Jugge, 1552; The Prymer, Englishe and Latin, after Salibury use, 1557; *Heures à l'usage de Nates*, Paris, 1519(?); *Heures*, block book, 1497.—By Sir R. H. PAGET, Bart.

Sketch Map, showing the larger estates of the county, A.D. 1086.—By the Rt. Rev. Bishop HOBHOUSE.

Twenty-two Tracts, principally of the 17th century, relating to Somersetshire.—By Mr. E. E. BAKER.

Earliest example of Shepton Mallet printing—a small Handbill, 1790.—By Mr. WM. GEORGE.

Hoard of 1496 Roman Silver *Denarii*, found at East Harptree, 1887.—By Mr. KETTLEWELL.

English Silver Coins.—By Mr. TUDWAY.

Roman Silver and Bronze Coins; Vase, in which 200 Roman silver coins were found, 1880; and a large collection of English Gold and Silver Coins and Medals.—By Mr. W. C. VONBERG.

English Coins and Tokens.—By Mr. PRATTEN.

An interesting collection of Roman Remains recently found at Shepton Mallet, consisting of Samian and other Pottery, Roofing Tile, Terra Cotta Lamp; Iron Implements, Keys, Horse Bit; Bronze Rings, Fibulæ, Pins, Spoons, Bell; Silver and Bronze Coins.—By Mr. PHILLIS.

A Bronze Figure from a crucifix, *circa* 13th century, dug up at Shepton Mallet, 1882;<sup>1</sup> and Flint Flakes from Shepton Mallet and Burrington.—By Professor F. J. ALLEN.

A Roman Bride's Ring of Bronze; Merchant's Signet Ring of Silver; Seal of Hugh de Pencriz, Canon of Wells, in the 14th century; Porcelain Chinese Seal, found in Ireland; carved Ivory Knife-handle and Cover of Snuff-grater; two-looped Bronze Celt, found in South Petherton; four old English Horse Shoes, dug up from three to five feet deep in the streets of South Petherton; African Ring (?) Money; and a flat Brass engraved Torque (? African).—By Mr. HUGH NORRIS.

A Molar of *Elephas primigenius* and Canines of Bear, from Wookey.—By the Rev. Canon CHURCH.

Bones and Teeth of Bear, etc., found recently in a fissure at Dulcote Hill lower quarry.—By Mr. A. F. SOMERVILLE.

A List of the Flowering Plants, Ferns, and Equisetums found within a radius of five miles of Wells.—By the Misses MARY and FANNY LIVETT.

(1). This interesting relic has since been presented by Professor Allen to the Society's Museum.

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# Additions to the Museum and Library,

*During the Year 1888.*

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## THE MUSEUM.

Carved Stone Shield, bearing the monogram "R.B.," found in a wall at 53, North Street, Taunton; from Mr. A. HAMMETT.

Russian Soldier's Water Bottle, found in Sabastopol; Bamboo Basket, from Shan States, Upper Burmah; Betel Box, from Tounghoo, Lower Burmah; from Major FOSTER.

Sword, formed of Chinese Copper "Cash," used as a charm against the entry of evil spirits; Figure of Budha, with Burmese inscription at base; from Mr. THOS. JENNER.

Old View of Taunton, about 1780; from Mr. CECIL H. SP. PERCEVAL.

Counterpart of the Indenture executed by the Sheriff of Somerset, by which Benjamin Hammett, Esq., is returned as Member of Parliament for the Borough of Taunton, and Receipt for the Indenture from the Mayor of Taunton, 1782; from Miss MELHUISE.

Lias Fossils from Kilve and Lilstock; from the Rev. J. CREWDSON.

Skull of Andaman Islander and Lock of Hair; from the Rev. C. S. P. PARISH.

Specimens of Hematite, found about 20 feet below the surface in Dinder Wood; Crystals and Bones from a quarry in Dulcote Hill; from Mr. A. F. SOMERVILLE.

Tokens of Bath, Glastonbury, Somerton, Sherborne, and a Medal of Admiral Vernon; from Mr. E. V. P. BARKER.

Borings from a Well, 400 feet deep, St. James Street, Taunton.

Deed relating to the parish of Kingsknympton, Devon; from Miss SANGER.

Water-colour Sketch of Langford House, Fifehead; from Mr. C. E. DARE.

Seven £1 Notes of the Bruton Bank, 1819-24; from Mrs. PUDDY.

Piece of Stalagmite from Holwell Cavern.

Manuscript List of the Flowering Plants, etc., found within a radius of five miles of Wells; from the Misses MARY and FANNY LIVETT.

Small Brass Coin of Carausius; from Mr. R. TAPP.

Fifty-two Anastatic Prints of Architectural and Archaeological Subjects; from the Rev. R. ST. J. GRESLEY.

Tusk of Walrus, obtained during the Franklin search expedition; from Mr. DIMOND.

Drawings of a Chest in Minehead Church; from Mr. W. NEWTON.

Sketches of Low Ham and Swell Churches; from Mr. R. W. PAUL.

Two fragments of old Crock Street Pottery; from Mr. SLOPER.

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### THE LIBRARY.

*Western Antiquary*, Jan., 1888 to Dec., 1888, and Index; from the Editor, Mr. W. H. K. WRIGHT.

*On the Edible Acorns, called Bellotas*; from the Author, Dr. PRIOR.

*The Part Borne by Sergt. John White Paul in the Capture of Brig.-Gen. Richard Prescott, 1777*; *Gloucestershire Notes and Queries*, parts 37—40; from the Rev. B. H. BLACKER.

*New Series*, Vol. XIV, 1888, Part I.

L

*Historic Collections Relating to the Monasteries of Devon*; from the Rev. A. T. MICHELL.

*On the Roman Walls of Chester*; from the Author, Mr. C. ROACH SMITH.

*The Episcopate of Reginald, Bishop of Bath, 1174—1191, and his share in the Building of the Cathedral Church of Wells*; *Some Account of Savaric, Bishop of Bath and Glastonbury, 1192—1205*; from the Author, the Rev. Canon CHURCH.

*The Wedmore Chronicle*, vol. i; vol. ii, no. 1; *Wedmore Parish Registers, Marriages, 1561—1839*; from the Rev. S. H. A. HERVEY.

*The Laws of Therapeutics, or the Art and Science of Medicine*; from Mr. B. A. PEACHEY.

*Memorials of the West, Historical and Descriptive*; *The Great Seals of England*; *A Collection of Pieces in the Dialect of Zummerzet*; *The Orders of Chivalry*; from Mr. MARSHALL.

Leicester Literary and Philosophical Society's *Transactions*, parts 6, 7, 8.

*A Chronicle of Leading Events in the History of Weston-super-Mare*; *A True and Perfect Narrative of the late Extraordinary Snows, 1674* (reprint); from the Author, Mr. E. E. BAKER.

*Wicliff's Latin Works—Sermones*, ii; from Mr. STANDERWICK.

*The Architect of Salisbury Cathedral*; from the Author, the Rev. J. A. BENNETT.

*The West Somerset Word Book*; from the Author, Mr. F. T. ELWORTHY.

*Catalogue of British Fossil Crustacea*; *Catalogue of Fossil Foraminifera*; *Catalogue of Fossil Mammalia*, parts 1—5; *Catalogue of Palæozoic Plants*; *Catalogue of the Blastoidea*; *Catalogue of Fossil Reptilia and Amphibia*, part 1; from the Trustees of the British Museum.

*Perspective Made Easy*, by W. Halfpenny, 1731; from Mr. IRVINE.

*On the Stature and Bulk of Man in the British Isles; On the Physical Characteristics of the Jewish Race*; from the Author, Dr. J. BEDDOE.

Johnson's *Dictionary*, 1785; *Museum Britannicum*, 1791; Lewis's *Topographical Dictionary*, 1833; from Miss HARRISON.

Wallace's *Antitrinitarian Biography*, 3 vols.; also Murch's *History of Presbyterian and General Baptist Churches in the West of England*; *Mrs. Barbauld and her Contemporaries*; *Bath Physicians of Former Times*; *Ralph Allen, John Palmer, and the English Post Office*; *William Prynn*; from the Author, Mr. JEROM MURCH.

*Catalogue of the Lepidoptera of the Bristol District*; *On a Romano-British Interment discovered at Farnborough*; *On some Architectural Remains of Deerhurst Priory Church*; *Notes on the Early History of Deerhurst*; *The Saxon Chapel recently discovered at Deerhurst*; *The Hospital of St. Katherine, Bright-bow, near Bristol*; from the Author, Mr. A. E. HUDD.

Poems on various subjects, by Henry Norris, of Taunton, 1774; *Life of Bishop Ken*, 1713; *The Prose Works of Bishop Ken*; *A Second Letter to the Archbishop of Canterbury*, by the Rev. C. S. Grueber; *A Mirror of the Duchy of Nassau*; *The Otterford Book*; from Mr. BARNICOTT.

*On Some Optical Peculiarities of Ancient Painted Glass*; from the Author, Mr. F. F. TUCKETT.

*Cyclopædia, or an Universal Dictionary of Arts and Sciences*, 1741-3; *Cosmographie of the World*, 1669; *History of Wirral*; *Notices of Sculptures in Ivory*; *History of the Convocation of the Province of Canterbury*, 1702; *Reasons for Abrogating the Test*, 1678; *Palestine Exploration Fund, Quarterly Statements*, April and July, 1888; from Mr. SLOPER.

*On a Hoard of Roman Coins found at East Harptree*; from the Author, Mr. J. EVANS.

*Three Successive Tours in the North of England and part of Scotland*, 1795; *Two Successive Tours throughout the whole of Wales*, 1798; *A General Account of all the Rivers of Note in*

*Great Britain*, 1801; all written by Henry Skrine, of Warley; from Mr. H. D. SKRINE.

*Battleton Rectory*.

Gerarde's *Herball*, 1636; *The Booke of Common Prayer*, 1604; *The Workes of that famous Chirurgion Ambrose Parey*, 1634; from Mr. ALFORD.

*A Guide to Institutions for the Blind; Standing Orders of the First Somerset Militia*; from Mr. HAMMETT.

*Folio Bible*, 1593; also, Seven Odes of Horace, turned into English; Seven more Odes; from the Author, Mr. SURTEES.

*Poetical Amusement*, by Wm. Meyler, of Bath, 1806; from Mr. MEYLER.

Camden's *Britannia*, 1594; *The Great Exemplar of Sanctity and Holy Life*; XXVIII Sermons Preached at Golden Grove, by Jeremy Taylor, 1651; *Military Memoirs of the Great Civil War*; *Eikon Basilikæ*; *The Parable of the Pilgrim*, by Simon Patrick; *A History of Forde Abbey*; *Nightingale's Description of Somerset*; from the Rev. J. W. WARD.

*Rental Book of the Cistercian Abbey of Cupar Angus; Chronological Table and Index to the Statutes*, 4th edition; from Mr. CHISHOLM-BATTEN.

*The Taunton Gazette and Farmer's Journal*, January to July, 1862; *Journal of the Society of Arts*, vols. xxii, xxv; from Mr. A. MAYNARD.

*Dorsetshire: Its Ancient Remains*; from Major NEWELL.

*Captaine Martin Pringe, the last of the Elizabethan Seamen*, from the Author, Dr. PRING.

*The Cistercian Abbey of Stoneley-in-Arden; Some Account of Croyland Abbey*; from the Rev. R. St. J. GRESLEY.

*Anales del Museo Nacional Republica de Costa Rica*, tomo. i, 1887.

*The Dramatic Works of Edwin Atherstone*; from the Editor, Miss M. E. ATHERSTONE.

*Archæological Handbook and Map of Gloucestershire*; from the Rev. W. E. BLATHWAYT.



*Days Departed, or Banwell Hill*; from Mr. J. TAYLOR.

*Sunlight*; from the Author, Mr. H. P. MALET.

*Received in Exchange for the Society's Proceedings:—*

The Royal Archæological Institute of Great Britain and Ireland—*Archæological Journal*, nos. 175-8.

The British Archæological Association—*Journal*, vol. xliii, pt. 4; vol. xliv, pts. 1, 2, 3.

The Society of Antiquaries of London—*Proceedings*, vol. xi, no. 4; vol. xii, nos. 1, 2.

The Society of Antiquaries of Scotland—*Proceedings*, vol. xxi.

The Royal Irish Academy—*Transactions*, vol. xxix, pts. 1—4; *Proceedings*, vol. iv, ser. ii, pt. 6; vol. ii, ser. ii, pt. 8; vol. i, ser. iii, pt. 1. List of published papers. *Cunningham Memoirs*, no. 4.

The Royal Historical and Archæological Association of Ireland *Journal*, nos. 73-6.

The Associated Architectural Societies—*Reports and Papers*, 1887.

The Sussex Archæological Society—*Collections*, vols. xxviii, xxix, xxxvi.

The Suffolk Institute of Archæology and Natural History—*Proceedings*, vol. vi, pt. 3.

The Historic Society of Lancashire and Cheshire—*Transactions*, vols. xxxiii, xxxvi, xxxvii.

The Wiltshire Archæological and Natural History Society—*Magazine*, nos. 69, 70. *The Flowering Plants of Wilts.*

The London and Middlesex Archæological Society—*Transactions*, pt. 20.

The Plymouth Institution and Devon and Cornwall Natural History Society—*Report*, vol. x, pt. 1.

The Kent Archæological Society—*Archæologia Cantiana*, vol. xvii.

- The Bristol and Gloucestershire Archæological Society—*Transactions*, vol. xii; *Analysis of the Domesday Survey of Gloucestershire*.
- The Powys Land Club—*Montgomeryshire Collections*, vol. xxii, pts. 1, 3, 2.
- The Derbyshire Archæological and Natural History Society—*Journal*, vol. x.
- The Shropshire Archæological and Natural History Society—*Transactions*, vol. xi, nos. 2, 3.
- The Hertfordshire Natural History Society—*Transactions*, vol. ii, pts. 1—9; vol. iv, pt. 8; vol. v, pts. 1, 2, 3.
- The Essex Archæological Society—*Transactions*, vol. iii, pt. 3.
- The Leicestershire Architectural and Archæological Society—*Transactions*, vol. vi, pt. 5.
- The Royal Institution of Cornwall—*Journal*, vol. ix, pts. 2, 3.
- The Yorkshire Archæological and Topographical Association—*Journal*, pt. 39.
- The Buckinghamshire Architectural and Archæological Society—*Records*, vol. vi, no. 2.
- The Northamptonshire Naturalists' Society—*Journal*, nos. 30-1-2.
- The Bath Natural History and Antiquarian Field Club—*Proceedings*, vol. vi, no. 3.
- The Geologists' Association—*Proceedings*, vol. x, nos. 3—8.
- The Royal Dublin Society—*Scientific Transactions*, vol. iii, no. 14; vol. iv, no. 1; *Scientific Proceedings*, vol. v, nos. 7, 8; vol. vi, nos. 1, 2.
- The Bristol Naturalists' Society—*Proceedings*, vol. v, pt. 3.
- The Literary and Philosophical Society of Manchester—*Memoirs*, vols. x, xxxi; *Proceedings*, vols. xxv, xxvi.
- The Barrow Naturalists' Field Club—*Proceedings*, no. 4.
- The Essex Field Club—*Essex Naturalist*, vol. i, no. 12; vol. ii, nos. 1—10.
- The Cambridge Antiquarian Society—*Report*, 1885-6; *Mr. Essex's Journey through Flanders and France*, 1773.

- Chester Archæological and Historic Society—*Journal*, new series, vol. i.
- Folk-Lore Society—*Publications*, vols. i—xxi.
- The Clifton Antiquarian Club—*Proceedings*, vol. i, pt. 3.
- The Canadian Institute—*Proceedings*, vol. v, no. 2; *Annual Report*, 1886-7, vol. vi, no. 1.
- The Smithsonian Institution, Washington, U.S.—*Report*, 1885, pt. 2.
- The Essex Institute, Salem, Massachusetts, U.S.—*Bulletin*, vol. ix; *Visitor's Guide to Salem*.
- The New England Historic Genealogical Society—*Register*, vols. xxxvii—xlii, pt. 3; *Proceedings at the Annual Meetings*, 1871-76, 1881-88; *Descendants of Thomas Deane of Massachusetts and New Hampshire*; *Biographical Sketch of Wm. Reed Deane*; *Genealogical Gleanings in England*, no. 17; *Memorial Address on the late Marshall Pinckney Wilder*.
- Academy of Natural Sciences, Philadelphia—*Proceedings*, 1880-88.
- Société Vaudoise des Sciences Naturelles, Lausanne—*Bulletin*, nos. 94—98.
- Société Archéologique de Bordeaux—*Bulletin*, vol. xii, nos. 2, 3; *Comptes Rendus*, 1881-2, 1883-4.

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*Purchased:—*

- Old Map of Somerset.
- Palæontographical Society*, vol. xli.
- The Antiquary*, vols. xiii—xvi.
- Burke's *Genealogical and Historic Dictionary*.
- Crockford's *Clerical Directory*, 1874.
- Clergy List*, 1857.
- British Oribatidæ*, vol. ii (Ray Society, 1887).
- Evan's *Ancient Bronze Implements*.
- Somerset and Dorset Notes and Queries*, nos. 1—4.

Associated Architectural Societies—*Report and Papers*, 1875.  
*Trevelyan Papers*, pt. 3.

Copy of the Commission of the Peace for the County of  
 Somerset, 17th March, 1841.

*Visitation of Worcestershire* (Harleian Society).

*Cartularium Saxonicum*, pts. 24, 25.

*The Early South-English Legendary or Lives of Saints; Hy.  
 Bradshaw's Life of St. Werburge of Chester; Vices and  
 Virtues; Anglo-Saxon and Latin Rule of S. Benet; Two  
 Fifteenth Century Cookery Books* (Early English Text  
 Society).

*Pipe Roll Society*, vol. ix.

*Somerset Record Society*, vol. ii.

*Glastonbury Abbey: A Poem.*

*Abstracts of Somerset Wills*, 2nd series.

*Mendip Annals.*

*From the Tone of Somersetshire to the Don of Aberdeenshire.*

*The Spirit, Wine Dealer's, and Publican's Director.*

*Strictures on Mr. Parkinson's Observations on the Nature and  
 Cure of Gout*, by Robt. Kinglake, 1807.

*The Second and Last Collection of the Dying Speeches, etc.,  
 1689.*

*Woodward's Geology of England and Wales.*

*Palæontological Memoirs of Hugh Falconer*, two vols.

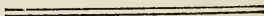
*Dana's System of Mineralogy.*

*History of the Old Church of St. John, Frome.*

*Whitaker's Almanack*, 1889.

*Woodforde's Treatise on Dispepsia.*

*Guide to Minehead.*



*Proceedings*  
*of the*  
*Somersetshire Archæological and*  
*Natural History Society,*  
1888, *Part II.*

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PAPERS, ETC.

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*The Documentary Evidence Relating to the Early*  
*Architecture of the Cathedral.*

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BY REV. CANON CHURCH, F.S.A.

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AT each meeting of our Society at Wells—in 1851, 1863, and 1873—references have been made to the registers and documents in the possession of the Dean and Chapter, and to the Bishop's registers, as containing a mine of information respecting the fabric of the church of Wells.

Professor Willis, in his lecture in 1863, made important extracts from the registers between the years 1286 and 1337, and he urged upon the Cathedral body the prosecution of further enquiries. At the last meeting of the Society at Wells, in 1873, the Right Rev. the President—your Lordship, whom we rejoice to see again as our President to-day, after an interval of fifteen years—laid a charge upon the Dean and Chapter to bring to light the history lurking in those unpublished manuscripts.

Since 1873, the Dean and Chapter have done something to fulfil their duty and to answer to your Lordship's recommendation. In 1880, mainly through the care of Canon Bernard,



the Chancellor of the church, the official keeper of the archives, a great mass of original documents, long neglected, were arranged and catalogued by experts from the British Museum, at some cost to the Chapter. In 1881 permission was given to Mr. Reynolds to make extracts from the Liber Ruber and from Chyle's manuscript history, for his work on Wells Cathedral. In 1883 the three great register books of the Chapter, Liber Albus i, ii, and Liber Ruber, were put into the hands of your present laborious Secretary, the Rev. J. A. Bennett, and as the result of three years' patient industry and antiquarian enthusiasm, without any cost to the Chapter or to the Society, the contents of these ponderous volumes have now been calendared and printed.

A report of the Historical Commission, which can be obtained for 2s., now contains a summary of every manuscript document in the registers and ledger books of the Dean and Chapter, and every one can see what is there and what is not. For the search after what one expects and hopes to find therein of local history is often disappointing. As in other mining operations, a great deal of digging is often necessary before a vein of good ore is struck. The documents in the registers do not lie there in order of time or subject. Many of them are undated, and their date can only be fixed by the names of attesting witnesses. They require to be arranged and sorted before a chronicle of any particular period can be drawn up.

Happily, there is in the Library a manuscript book, in Latin, of a Canon of Wells, Edmund Archer, Archdeacon successively of Taunton and Wells, who died in 1739—a contemporary of Thomas Hearne and Dr. George Hicks—who has left us a trustworthy chronicle of our early history down to Bishop Drovensford's death in 1329, based upon a careful examination and citation of the whole field of the registers, which corrects and supplements the meagre and inaccurate summaries of the so-called Canon of Wells of the 15th century, and of Bishop Godwin's *De Præsulibus*. Following

the guidance of Archer's manuscript, and examining the original documents cited therein, I have gleaned some matter bearing upon the early history of the Church, down to the end of Bishop Jocelin's episcopate, which I now lay before you.<sup>1</sup>

The Canon of Wells is the title given in Wharton's *Anglia Sacra* to a composite document, two anonymous manuscript tracts of the 14th and 15th centuries, found in the Register No. 3, which Wharton has woven together to form one continuous history of the earlier episcopates, down to Bishop Bubwith's time, 1406 to 1424.

If Professor Willis had made a study of the earlier documents in our archives, and if he had published his own account of the fabric, there would have been little more to say. But he does not make any direct quotation from documents earlier than 1286, and the reports of his several lectures on the church in 1851 and 1863 are often so contradictory as to be hard to understand. For the early history we have hitherto had no other authority than Godwin, and the Canon of Wells in Wharton's *Anglia Sacra*.

According to these writers, there is a blank in the history of the church, between Bishop Robert, by whom the church was consecrated in 1148, and Bishop Jocelin, whose episcopate extended from 1206 to 1242. Godwin describes the church to which Bishop Jocelin succeeded "as ready to fall, notwithstanding the great cost bestowed on it by Bishop Robert." He says, "he pulled down the greatest part of it, to witte, the west ende, and built it anew from the very foundation." No mention is made of any work or of any worker on the fabric between the time of Bishops Robert and Jocelin. But it is highly improbable, in the first place, that there should have been this blank of 40 or 50 years in this active period in the

(1). I am indebted to Chancellor Bernard for introduction to Archer's manuscript some years ago, and latterly to Bishop Hobhouse, for kind assistance in many difficulties in interpretation of original manuscripts. I deeply regret the absence of one, the historian of Wells and of so much else, who would give a judgment I should highly value—how much of my matter is new, how much of what is new is true.

history of the Church, or that the church should have been allowed to fall into ruins during the episcopate of Bishop Reginald, successor to Bishop Robert.

Reginald de Bohun was son of Jocelin, Bishop of Sarum, and nephew of Richard de Bohun, Bishop of Coutances. Reginald, a Norman, called also 'the Lumbard,' from some Italian connection, was a great man with his master, Henry II, was employed in early life in political embassies, and took part in all the chief councils of the reign; he had seen men, and cities, and churches, in an age of building. Consecrated in 1174, on his way home from Rome in company with Archbishop Richard, the successor of St. Thomas at Canterbury, his first act was to induce Hugh of Burgundy—afterwards St. Hugh of Lincoln—to leave his cell in the Grande Chartreuse, to become Prior of the first house of the Carthusians in England, at Witham, in his own diocese at Bath; his next to consecrate a church to the newly-canonized St. Thomas the Martyr, in his uncle's diocese at St. Loe, which in its desecrated state still contains features of its semi-Norman architecture. Crossing into England with Archbishop Richard, the two arrived at Canterbury, on September 4th, 1174, the day before the great fire which laid in ashes the choir of Canterbury Cathedral. The rebuilding of Canterbury under William of Sens and William the Englishman, was going on during his frequent visits to Canterbury, and he himself succeeded to the See of Canterbury in 1191. During his episcopate, building was going on actively in his own diocese, at Witham, in the rise of St. Hugh's church and friary; at Bath, where he restored two churches and founded the hospital of St. John; at Glastonbury, where he consecrated the newly-built western Lady chapel, in 1187. It is not probable that this active-minded Bishop, who was following the footsteps of his predecessor in making Wells the centre of the diocese, and in building up the constitution of his church of secular Canons by the addition of fifteen new Prebends, and by the increased

endowment of the Canons, should have allowed the fabric of his church to fall into ruins.

On the other hand, we have positive documentary evidence that he was zealously promoting the building of the church, and that the Church was rising in his time. In a charter of early date, before 1180, attested by Richard the Dean, the Precentor, and 'almost all the Canons' of the church, he expressly recognises his duty as Bishop to provide "that the honour due to God should not be tarnished by the squalor of His house," and so in full Chapter, and with the assent and counsel of his Archdeacons, he makes a grant in support of the fabric, until the work be finished, of the proceeds of all benefices in the diocese so long as they shall be vacant.

This grant formed at once a large "fabric fund," at that time amounting on an average to an equivalent of several hundred pounds of our money. It was an act of great munificence, and supplied a precedent to Bishop Joceline and to later Bishops, and was appealed to by the Chapter when Bishop Roger, in 1245, and Bishop Drovensford, asserted their claims, and sought to appropriate these sequestrations for their own use.

2. Following 'this charter of Reginald's grant of a fabric fund, there are charters of gifts from individuals towards the church, which contain evidence that the church was being endowed and the fabric was being built. One charter there is, which it is very pleasant for a Canon of Wells to read, in which Nicolas of Barrow, in Ruridecanal Chapter at Castle Cary (in capitulo apud Kari), "in consideration of the good conversation of the Canons of Wells" (*consideratâ canoniorum Wellensium honestâ conversatione*), and of the admirable structure of the rising church (*et surgentis ecclesiæ laudabili structurâ*), gives up his life interest in the temporalities of the church of Lovington, of which the advowson had been given before to the church of St. Andrew by the Lord of Lovington, Robert de Kari. So then the church of



St. Andrew was rising and becoming an object of admiration, and drawing forth gifts from individuals in the time of Reginald.

3. There is another charter, which is dated "in the second year after the coronation of our lord the king at Winchester," most probably the second coronation of Richard I, after his return from captivity in 1194. If so, it will belong to the third and fourth year of Savaric, successor to Reginald. In this charter Martin of Carscumbe (Croscombe) gives three silver marks towards the construction of the new work of the church of St. Andrew, and two marks towards the repair of the chapel of St. Mary therein, "*ad constructionem novi operis. . . . et ad emendationem capellæ beatæ Mariæ ejusdem loci.*"

So from these documents we know from Reginald's own words and acts that the support of the fabric was the object of his care and munificence; we know that in his time the church was rising and becoming a goodly structure; we know that new work and repair of a Lady chapel were being planned and carried out, to which offerings were made in the first year of his successor's episcopate, and we may safely conclude that the church was not neglected and falling into ruin, but that building was going on between 1174 and 1196. This evidence is sufficient to show that the Canon of Wells and Godwin, who make no mention of Reginald, are not to be considered ultimate authorities in this portion of the history of the fabric.

I do not enter into the architectural puzzles of the building, or attempt to discriminate what parts belong to Bishop Reginald, in the 12th century, what to Bishop Jocelin, in the 13th. But I will ask you to remember this evidence bearing upon the fabric history of the latter part of the 12th century, and of Bishop Reginald's time, when you look upon nave and transepts, north porch, and the western arches of choir, which, as Professor Willis has said, bear an architectural character, "unlike that of any ordinary Early English building," "only



a little removed from the Early Norman style," and which, Britton says there could be little hesitation in ascribing to the reign of Henry II, 1154 to 1189, on architectural evidence, if it were not for Godwin's words.

I pass on to the documentary history of the fabric during Bishop Jocelin's time, 1206 to 1242. It is disappointing that there is so little. The documents are altogether silent about the fabric after 1196, during the years of Savaric's wandering and litigious life, and the early years of Jocelin's episcopate, down to 1219-20. Within that time Jocelin was being carried away into the current of political strife—himself an exile, and the property of the See confiscated (£200 a year, equivalent to not less than £4,000 to £5,000), paid yearly into King John's hands. After his return, in 1213, he was engaged in the civil war, and in the suit with Glastonbury.

One grant there is, during the time of Dean Ralph of Lechdale, 1217 to 1220, in which a Canon of Henstridge gives land and money, with the wish expressed that by his help the work may rise the more quickly. "*Ut fabrica celerius ad optatam consummationem mea sedulitate consurgat.*" This is the only charter in our documents of a grant to the fabric during Jocelin's time. This charter shows that the work had recommenced at that date (1220). It appears that the Prebends had been assessed for the fabric, and in this case a voluntary offering is made over and above the assessment, to hasten the work.

Outside our documents, there are other evidences of building operations. The Close Rolls of Henry III contain grants to the fabric in 1220, of sixty large oaks (*grossa robora*), from the forest of Cheddar; in 1224, of one penny a day, remitted from the rent of Congresbury Manor; in 1225, of five marcs annually for twelve years; in 1226, of thirty oaks; and of smaller wood (*frusta*) to repair the Bishop's houses at Wookey. But no mention is made of these grants in the Chapter documents.

While there is detailed evidence of the gifts of houses for the permanent residence of the Canons, and for the schools of the church, no more is said about the growth of the fabric until the statement in a charter of Bishop Jocelin, of the completion and dedication of the church on the day of St. Romanus, October 23rd, 1239. The date of this event is fixed by the charter of the grant of the Manor of Winscombe to the Canons, dated "on the morrow of St. Romanus, the day of the dedication of the church in honour of St. Andrew, the gentlest of the Apostles, *Apostolorum mitissimi*."

No further detail is given of the dedication, no description of the parts then finished and consecrated. But three years after, in the year 1242 (on November 19th), about a month before his death, Jocelin makes a concise statement of the building begun, continued, and completed by him. He speaks only in general terms, in the preamble of a charter in which he is making ample provision for the endowment of all the members of the Cathedral staff, as a duty no less binding than the support of the fabric. He records what he had done for the fabric of the church, which he says he found dangerous by reason of age, "*periculum ruinæ patiebatur pro suâ vetustate*." He had built, enlarged, and consecrated, "*ædificare cœpimus et ampliare—in qua adeo profecimus—quod ipsam consecravimus*." Then he goes on to say that the common revenues of the ministers of the church had hitherto been scanty, "*tenuis et insufficiens*," and to make the arrangements for their permanent augmentation.

With no other authority than these words of the preamble to Bishop Jocelin's charter of increased endowment of the Cathedral staff, the Canon of Wells, writing in vague language in Bishop Bubwith's time, that is 180 years later, asserts that Jocelin had pulled down and rebuilt the church, from pavement to vault.

Bishop Godwin (1616) affects more precision in his statement,—“The church of Wells being now ready to fall to the

ground, notwithstanding the great cost bestowed upon it by Robert, he (Jocelin) pulled down the greatest part of it, to witte, all the west ende, built it anew from the very foundation, and hallowed or dedicated it October 23rd, 1239." So Professor Willis has assumed, on Godwin's authority, that "Jocelin himself asserts in one of his statutes that he pulled down the church and rebuilt it."

Do Jocelin's words in this charter justify this assumption? They certainly do not to my mind—not even as read by themselves, much less when read in connection with Bishop Reginald's words and acts, and with the history of the time intervening between Reginald and the completion and consecration of the church by Jocelin in 1239–1242. The words themselves occurring in the preamble to a charter relating mainly to another subject, the better endowment of the church yet remaining to be done, are general, not precise, in their review of what has been done. As it seems to me the words do not necessarily demand a more definite meaning than that, having begun, he brought to an end, the work he had undertaken in the repair and enlargement of his church, which he found unfinished, old and ruinous in parts, and suffering from neglect and dilapidations of time.

Reconsecration was necessary from the changes and additions which had been made both by Reginald and Jocelin since Bishop Robert's consecration, nearly 100 years before, in 1148; and it was enforced at this time by the orders of the papal legate, according to which several other churches were consecrated about the same time.

The state of dilapidation and partial ruin in which Jocelin says he found the church might well have been the effects of some twenty or thirty years of neglect of an unfinished building, in such times, under the wasteful episcopate of Savaric, the confiscation of King John, the civil war, the intolerable exactions of papal legates, and the local quarrels with the great rival power at Glastonbury going on to 1218–19.

But we must not detract from Bishop Jocelin's greatness.

If contemporary documents do not justify the statements of Godwin, nor the general tradition that Jocelin did everything at Wells—that he pulled down and rebuilt the whole church—yet there is sufficient evidence that he did very much; quite sufficient to justify the tradition that he was in a true sense 'the maker' of Wells. He and his brother Hugh, afterwards of Lincoln, were "men of the soil," of Launcherley, of Wells, "wholly Wells" (as Godwin says) living through Reginald's episcopate, Hugh as Archdeacon, Jocelin as Canon of Wells, rising to honour as judges, and becoming by office and Royal grant possessed of riches, manors, and benefices. Hugh gave largely of his great wealth to his brother Jocelin for the church, and Jocelin gave all that he had to "the church he loved so well, in which he had been nourished from his infancy;" where, as his fellow Canons attested before his election, "he had lived in all good conscience among them hitherto."

Thus the two brothers, in a spirit of local patriotism and pious devotion, which will compare with that of Florentine citizens and builders of Italian towns, became the makers of their native town. The registers bear witness that after his return from exile, Jocelin was working steadily through troublous times to build up the constitution of his church of secular Canons at Wells, on the lines of his predecessors, Reginald and Robert—increasing the Prebends, remodelling the offices, giving full and definite duties and additional endowments to every member of the staff of the Church—providing hospital, schools, houses for the resident Canons, making and stocking his park at Wells, building and repairing houses and a chapel at Wookey. He was not the creator, but the remodeller, legislator, and finisher of the constitution. So as builder of the fabric he continued, and finished the work of his predecessors, repairing and rebuilding what was dilapidated or unfinished, adding largely new and original work, and when



sufficiently completed in interior arrangements and endowment, he consecrated his finished work shortly before his death.

Professor Willis has told us that the date of the consecration of the church by Jocelin, 1239, agrees "with that phase of Early English work, which the architecture of the west front presents," and that the west front "is built in the fully developed Early English style in which Salisbury is built." We know that Jocelin was a frequent visitor at Salisbury, while Bishop Poore was building; he was present at the consecration of the choir, in 1225; he was one of the Commissioners named by the Pope to pronounce on the merits of S. Osmund for canonization, in 1228. The architecture and contemporary evidence lead to the conclusion that the west front was Jocelin's special work, while repairing and completing the unfinished nave of his predecessors. If this was so, it would have been a noble achievement for the last twenty years of a troubled episcopate. If he did this, and no more than this, it would not be difficult to imagine how the tradition would have grown that he was the builder of the whole church. Amidst the obscurity attaching to the early building in the troublous times of the 12th century, Jocelin's fame as benefactor, legislator, builder of the west front, and the finisher of the church, would eclipse the fame of his predecessors, and invest him justly with the title of the "the builder of church," "as if there had been none like him, nor would be after him." But with these documents before us I claim that those who went before and prepared the way for Jocelin's achievement should not be forgotten.

"Vixere fortes ante Agamemnona." Jocelin is first and foremost, but Reginald de Bohun ought to hold the second place of honour between Robert and Jocelin as one of the "makers of Wells;" one of the "first three" master builders of our holy and beautiful house of St. Andrew in Wells.

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## The Early Architecture of the Cathedral.

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BY EDWARD A. FREEMAN, M.A., HON. D.C.L., LL.D.

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I AM sorry to say that, though I am not quite the helpless creature which the newspapers have chosen to paint me, though I am not "laid up" or "confined to my house," still I am held not to be equal to any appearance at public meetings. I am therefore, most unwillingly, obliged to give up my purpose of doing a good deal at the present meeting of the Somerset Archæological and Natural History Society. It was arranged that I should undertake, not for the first time in my life, the exposition of the two churches of Wells. This I cannot do; I the more regret it, because of the new light which has lately been thrown on the history of the cathedral church at an important part of that history, by its own Sub-dean.

Mr. Church's three papers on the episcopates of Reginald, Savaric, and Jocelin,<sup>1</sup> are specimens of the best kind of local work, and such as has never before been applied to this part of the story of the church of Wells. It is not everybody who knows how to treat a piece of local history, but the many years which the Sub-dean has spent under the shadow of St. Andrew's has enabled him to do it as it should be done. I wish he had done it sooner; I might then have put some things differently in the little book which I wrote some years back, from such lights as I had then. A work of that kind is not easy; the history of one of these ancient churches, the history

(1). Mr. Church's papers are printed in the *Archæologia*, vols. 1, li.

either of its buildings or of its foundation, the mere succession of its members, is not a task to be trifled with ; it cannot be dashed off by a swift-going pen at a moment's notice, like the "Etcetera" or "The Sign of the Ship," by the ready scribe of a popular magazine. It needs some control of the "forward, delusive, faculty" of which Bishop Butler found something to say. It needs some practice in historic criticism, some notion of the nature of evidence, some restraint to be put on the popular belief that it is safe to say that a thing did happen, because it is not impossible that it may have happened. I do not know whether Mr. Church has written "charming papers," but he has at least written scholarly monographs. He has not given us the light bread which the soul loatheth, but the savoury meat of real work ; and of that savoury meat I have swallowed somewhat ; from those scholarly monographs I have learned something. I see that the dates of the buildings of the church of Wells—as I have understood them, as even Professor Willis understood them—must be thoroughly gone through again. I am not ready with a new theory ; I cannot make theories all of a moment. Before I give any opinion whatever, I must go through the whole evidence again ; and I must look it over again on the spot, which I am just now not quite in the case for doing. But I may throw out a hint or two, which some one may perhaps look to during the meeting, which I may myself look to some other time. I speak only of things which may be, not of things which I at all say were.

All that I have ever done in the matter has been from printed sources ; manuscripts are not my line. At once to dig the stones and to build the temple does not fall to the lot of every man ; one may say that it falls to the lot of the Bishop of Chester only. Whatever I build, I must have my stones dug for me, and, till Mr. Church took the quarry in hand, it seems that the stones had never been dug in right order. Metaphor apart, the printed sources to which I had to trust gave no true account of the manuscript records.

When I wrote my little book, I asked that those records might be printed; Mr. Church's monographs supply a fresh reason for printing everything. From his report one thing is plain. In the architectural history of the church of Wells, we must not, as, on the strength of our printed authorities, we have hitherto been inclined to do, take a wide leap from Robert in the middle of the twelfth century to Jocelin in the thirteenth. It is now plain that, beside them, Reginald, in the intermediate time, later in the twelfth century, also did great works of building. That is plain from several records of his time; but unluckily those records give us no hint as to the part of the church on which his labours were employed. That we must make out as we can from our notices of the other builders and from the evidence of the building itself; and far be it for me to commit myself to any view as yet. But I may mark a few points for guidance. First of all, as the Sub-dean seems to have noticed, the conventional phrases about the church being well nigh ruined at such and such a time are merely conventional phrases, and go for next to nothing. The old builders took a very small occasion for rebuilding or recasting, if the fancy for rebuilding or recasting took them. Secondly, that we must remember that the Old-English church of Primitive Romanesque, the church of Gisa and his predecessors, clearly lived on till the time of Robert—as the nave of St. John of Beverley lived on till the fourteenth century—and that part of it may have lived on longer still. When Robert is said to have built and consecrated a new church, that might very well, in the exaggerated language in which such things are set down, have merely meant that he rebuilt the eastern part, according to the custom of his time, on a greater scale—as it was afterwards enlarged to a greater scale again. This work, be it noticed, would have made a fresh consecration needful. It is possible therefore—I do not say that it is more than possible—that the present nave, by whomsoever built, immediately supplanted the Primitive nave.

And it is tempting—I do not say it is more than tempting—to suggest Reginald as the man who did the supplanting. Only, to whomsoever we assign the nave, we must remember that it is evidently part of a design which took in the eastern limb and the transepts, and of which the nave would naturally be the last part built. Again, we must remember that there is one part of the building of quite different work from the nave, but which looks still more like the time of Reginald. This is the north porch, clearly too late for Robert, clearly too early for Jocelin. Then again, it is perhaps not quite safe to assume that the west front is necessarily later than the nave. It is undoubtedly later in idea; but, as I said long ago, it need not therefore be later in age; there are marks in the building that look both ways, and, when the late Mr. Parker and I examined it together, we came to the conclusion that the west front was the older, and we gave up that view only in deference to Professor Willis. It was not at all unusual to add on a west front to an earlier nave, which earlier nave might in after times be rebuilt or not. And it was specially usual in the age which above all others indulged in building west fronts which had no kind of relation to the nave, fronts which can be spoken of in plain words as *shams*, though the word does seem to grate on some specially delicate ears. I can only say that, if any one objects to call the west front of Wells a sham, it only shows that he can never really have looked at both sides of it; that is all.

I simply throw out these few hints for any one to think over who may be examining the church of Wells within the next few days, as I hope some day to think of them more fully myself. But whatever conclusion anybody comes to at any time, he will equally owe his thanks to the Sub-dean for having started him on his new tack. Mr. Church has done a good work in reopening the question on a new ground; he has further done wisely in not attempting to settle it in a hurry, or by the help of guess-work.



We have usually, when the Society meets in Wells, to raise our moan over such of the smaller antiquities of the city and its immediate neighbourhood as have perished since the time of the last meeting. We have had a longer interval than I had looked for since our last Wells meeting. We met here in 1863; we met here in 1873; I fully expected that we should have met here in 1883, but, I know not for what cause, the time was put off till 1888. That is, this time of absence from Wells has been half as long again as the other time; a fact which cuts both ways. A full list of objects destroyed is likely to be longer; but it is harder to remember in 1888 than it would have been in 1883 whether a particular piece of destruction happened before or after 1873. I am thinking chiefly of the smaller objects, specially the small domestic buildings, the good old houses which are such a special feature of the district, and of which everybody in town or country thinks himself clever if he can destroy one or two. I am pretty sure that the bishop's barn at Wookey vanished some years before 1873; but I am not clear when the dovecot began gradually to decay, before or after. Nor have I kept the exact dates of the various stages by which so much of the traces of the grand unfinished design of the Wells marketplace has given way to the increased grandeur of a flaunting shop. How noble a feature in a street a series of mediæval shops were nobody seems to think. But I am quite sure that it is since 1873 that an ancient house at Burcot, which I used greatly to delight in, and which I used as a model for some work of my own, was suddenly swept away, seemingly out of sheer wontonness. Then further from Wells is the admirable, the unique, fish-house at Meare. Since our last meeting that has become a ruin. It is, I believe, strictly speaking, by nobody's fault that it has become so: but it has become so. And it surely should not stay as it was when I last saw it, last year. It was then not in the state of a ruin of past ages, but in the same grievous state of havoc as



the houses which I saw in Herzegovina in 1875 which had been burned by the Turks. Now surely the Society might make some appeal to the owner. Most likely he knows nothing about it; these things are commonly left to some agent or underling of some kind, "to save or consume things as seemeth him best." Surely we could ask the owner of that unique house, not to "restore" it, *quod absit*—the old house is ruined, and we don't want a sham one—but to take care of what is left and to save it from utter decay. And, within the city, it was a great many years after 1873, it was some years after 1883, that one of the stateliest of the domestic buildings of the city was worse than swept away. Every one here must know that grand old house which stood not far from Saint Cuthbert's church; not enriched, but grand in its simplicity, with its three gables, its ranges of mullioned windows, showing in what kind of house a burgher of Wells once could dwell. It was a noble object to rest the eye on, as we passed from the lower church to the upper. Now, for what reason I know not, it has been cut down to the vulgarest and most paltry type of modern house; the gables have vanished, the mullioned windows have given way to rectangular holes of the poorest kind. What kind of being it can be to whom this kind of change gives any pleasure I know not, and I forbear to guess. Some here may have more certain means of knowledge. And these things happen daily. People have begun to care for primæval and military antiquities; as for churches, they care for them rather too much; they are swept away by the subtler demon of restoration. But the small ancient houses of the land, really among the choicest of its antiquities, perish daily, and no man taketh it to heart. Our great houses perish by mysterious fires: our small houses perish anyhow. One of the most characteristic classes among the relics of old times will soon be wholly lost to us.

And there is another ancient building in the city about which strange and fearful rumours are going about. The

bishop's barn at Wells is not quite equal to the abbot's barn at Glastonbury as an example of a class of buildings which few surpass in interest. But it ranks high in the class; it is one of the precious relics of the old days of the city and its bishopric. In no way is the skill of the mediæval architects better shown than in their barns. To design a building for a lowlier purpose than that of a church or a palace-hall, to make it exactly suited for its own purpose and for none other, and yet to make it as truly a work of the highest art as any church or any hall,—that was exactly what the mediæval architects could do, but what I am quite sure that no modern architect could. Set a modern architect to design a barn, and he would either stick it all over with incongruous ornament, or else give it no artistic shape whatever. But look at the old one; mark well its low and massive walls, its mighty roof with its soaring gables, a wonder of timber-work within; mark its solid buttresses, its narrow slits for windows—the narrow slit as much in place here as the broad window of many bays is in the church or the great hall—all solid and plain, but everything good and finished, the little enrichment that such a building allowed kept carefully for one or two fitting places—to have made such a building as this is indeed a triumph of the builder's skill. And yet I hear whispers of some designs against this precious piece of our local antiquities. I hear something said about applying it to some other use, about changing its essential features in order to suit the purposes of that other use. I read in a local paper that it was a pity that so beautiful a building should be put to so mean an use as that of a barn. O the unwisdom of the ancient architect, who blindly deemed it his duty to put forth his best skill for every work that he took in hand—into whose head it never came either to design a mean building for any purpose, or that any true and honest purpose could be mean—who, being called on to design a barn, designed a building that was perfect for its own use of a barn, and altogether unsuited for any other use.

It is the glory of Wells that it keeps so many buildings, from its great church and its great house downwards, which are still applied to the uses for which they were meant by their first builders; let one at least of its ancient barns still keep its place, unaltered by any modern fingers, on a list so honourable to church and city, and so nearly unique.

One thing more. While we are dealing with rumours, what is this that is whispered touching something greater than the barn, touching the church of Wells itself? What is this that is whispered about a reredos? Some day or other there ought to be a fitting reredos in the church of Wells; but we may very well do without it for the present. For any reredos made now is likely to be on peepshow principles, to show the "beautiful view" from the choir into the Lady chapel. And a reredos made on peepshow principles would be a blow to the church which would perhaps never be got over. There is no greater misconception of the arrangements of a church than this notion of the "beautiful view" into the Lady chapel. But I really do not wonder at it as things are. Everything in the choir is so "cabined, cribbed, confined," that one does not wonder at an escape being sought for anywhither. Only the escape is generally sought for at the wrong end. Once more, as I have said so often, as the great brass lectern teaches us, "in season, out of season," break down the middle wall of partition that is against us; let the church of Wells be as the churches of Lichfield, Hereford, Chichester, and Llandaff; then, with the full length from west door to high altar forming one mighty whole, no one will be tempted to think about the pretty peepshow between choir and Lady chapel. A Lady chapel is built specially not to be peeped into; it is a thing of itself, a design of itself, designed to be kept quite apart from the great whole formed by the whole body of the church from the high altar westward. When the church of Wells has, like the church of Lichfield, its clergy and choir in their place, its laity in their place, and the light screen between the two,

then we will think of a new reredos—perhaps an old one—between presbytery and Lady chapel, one the very opposite to a peepshow, one like the grand work at Winchester and St. Albans and Christ Church Twynham. Till that can be, leave alone a thing which, if not good, is not conspicuously bad, certainly not worse than anything of the same kind is likely to be.

Why Wells should linger so far behind the rest of the world I never could understand. Why what is found perfectly easy at Lichfield, perfectly easy at Hereford, should be thought strange and impossible here is altogether beyond me. At all events, if we cannot hasten the day of deliverance, at least let us not put it back. As yet the wide windows of the barn, the Italian alabaster of the reredos, are only in the stage of rumour. May they never come out of that stage. May they never find their way into any chronicle of actual facts, along with the destruction of the prebendal house in the North Liberty, along with the overthrow of the house of the *informator puerorum*, along with the breaking down of the wall between close and city, along with the other merciless sweepings away of ancient relics and ancient memories which I can witness to during the eight-and-twenty years in which I have watched the doings of this city and its neighbourhood more narrowly than any other.

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Hoard of Roman Coins, discovered on the property of  
W. W. Kettlewell, Esq., of Harptree Court, East  
Harptree, on the slope of the Mendip Hills.

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BY THE REV. PREBENDARY SCARTH, M.A.

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DURING the course of the dry summer of 1887, the water supply of the village of East Harptree having run low, search was made for an additional spring, which might be brought as an increased supply to the village. This, it was thought, could be obtained from a piece of boggy ground about a mile distant south-west of the village. In cutting a channel, the spade of the workman employed in digging came upon a vessel of white metal, only six inches below the surface, which had been broken into two pieces, the lower portion fitting into the upper. When dug out it was found to contain a hoard of silver coins, some cast silver ingots cut into strips, and a silver ring having an intaglio of red carnelian bearing the figure of Mars carrying a trophy and armed with a spear. A drawing of the casket, as restored, containing the coins, and also of the ring and engraved stone, will be found in vol. viii (3rd series, pp. 22, 46) of the *Numismatic Chronicle*, 1888, which contains a full description of the coins, by the Secretary of the Numismatic Society, John Evans, Esq., P.S.A., F.R.S.



The total number of coins amounts to 1,496, which are arranged by Mr. Evans in the following order:—

A.D.				
Constantine the Great	...	1	...	306—337
Constans	...	4	...	337—350
Constantius II	...	340	...	337—361
Decentius	...	1	...	351—353
Julianus II	...	718	...	353—363
Jovianus	...	8	...	363—364
Valentinianus I	...	165	...	364—375
Valens	...	199	...	364—378
Gratianus	...	60	...	375—383
<hr/>				
1,496				
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These were the products of mints in eleven different places, in some of which there appear to have been different “officinæ,” or establishments. These are indicated by the letters P.S.T., i.e., *Prima, Secunda, Tertia*; or by the letters OF.I., OF.II., OF.III.

The letters S.M., which precede the initials of the towns, may mean *Signata Moneta*; and the letters following, P.S., *Pecunia Signata*.

The mints from which the Harptree hoard were issued were as follows:—

ANT.	...	Antioch	...	...	22
SMAQ.	...	Aquileia	...	...	1
CONST.	...	Constantina (Arles)	...	...	27
P. CON.—P. CONST.		ditto	...	...	166
S. CON.—S. CONST.		...	...	...	183
T. CON.—T. CONST.		...	...	...	177
CD. CB. CA. CZ.		Constantinople	...	...	4
LVG.	...	Lyons	...	...	318
P. LVG.	...	...	...	...	114
S. LVG.	...	...	...	...	142

S.M.N.	...	Nicomedia	...	...	4
RP. RB. RT. RQ.		Rome	...	...	99
SIRM.	...	Sirmium (Pannonia In-			
		ferior, left bank of			
		river Save)...	...	...	6
SIS.	...	Silicia (Pann: Superior)			1
TSE.—TES....		Thessalonica	...	...	12
TR.—TRPS....		Trèves	...	...	207
Uncertain	...	...	...	...	18

More than three-quarters of the whole hoard were struck at the two mints of Arles and Lyons, and a seventh at that of Trèves. Fuller details will be found in the learned paper by Mr. Evans, already alluded to, and I cannot sufficiently express to him my thanks for the trouble he has taken in classifying this hoard, which was first placed in my hands by Mr. and Mrs. Kettlewell, and, with their approval, handed by me to Mr. Evans.

It is much to be wished that similar discoveries could at once be made known to the Secretary of the Numismatic Society, that the coins might fall into hands capable of classifying them, and drawing from that classification the historical information they contain.

The locality in which this interesting discovery took place is not far from the line of Roman road which traverses the Mendip hills, from the port at Uphill to the well known city of *Sorbiodunum* (Old Sarum). Along this line of road Roman stations exist, and in the neighbourhood of these many Roman coins, and also Roman pigs of lead, and other remains have been found, especially at Charterhouse on Mendip, which has yielded a rich harvest.<sup>1</sup> Coins of an early date have been found there, which show that the mining operations of the Romans reach back to the first occupation of this island.

The date of the latest coin found in the Harptree hoard

(1). See *Journal of Archæological Association*, vol. xxxi, p. 129, 1875.

would bring us to the time of the Emperor Gratian, about A.D. 376—383. The dates of the earliest Roman stamped masses or pigs of lead, are those of Claudius (A.D. 49) and Vespasian. We have, therefore, clear proof of the occupation of this portion of the country by the Romans for more than 300 years, and probably even later. The revolt in Britain, under Maximus, took place soon after the date of the latest coins belonging to the Harptree hoard, or about A.D. 387. It is not improbable that the disturbed state of the province at that period led to the concealment of the coins, which have continued in their hiding place for full fifteen centuries!<sup>1</sup>

The hoard was found in boggy ground, always wet, near the source of a spring.<sup>2</sup> This spring may have been more plentiful in past ages. At any rate, it is interesting to know that other hoards of coins have been found, placed under the tutelary guardianship of the goddess presiding over springs, and that coins were often placed there as votive offerings.

The worship of springs is of very ancient date, and we have proof of it in this island, as at Bath, and in other places. An altar, together with votive coins, was found near the source of one of the hot springs; and in 1875 coins and offerings were found at the source of a small stream at Horton, in Dorsetshire.<sup>3</sup>

The sacred fount (*fons sacer*) was an object of veneration

(1). When Valentinian assumed the purple, A.D. 364, he took his brother Valens as colleague, and afterwards associated with himself his sons, Gratian, and Valentinian the younger. The condition of Britain at this period was very deplorable; Picts, Saxons, and Scots made continued inroads upon the Roman province. Gratian, when he became sole Emperor, A.D. 379, chose Theodosius, afterwards called the Great, as his partner in the empire. In the year A.D. 383, Theodosius shared the empire with his son Arcadius. At this time CLEMENS MAXIMUS, who had been sent into Britain to repel the incursions of the Picts and Scots, was proclaimed Emperor by the soldiers, and in order to support his claim passed over with his forces to the continent, thereby leaving the province but imperfectly protected. This was once more repeated in A.D. 407, under Constantine the Userper, 24 years later.

(2). It is marked as a spring on the 6-inch Ordnance map.

(3). See *Journal of Archaeological Association*, 1876, p. 61.

in heathen times, and the rites peculiar to the worship of springs were called "Fontinalia."

A very interesting discovery of a large hoard was made in Northumberland, at Carrawburgh (Procolitia), on the line of the Roman wall. Here was a well cased with masonry. The discovery of the coins is thus described by Dr. Bruce:—"The surface of the well became grass-grown, and it was lost to sight, and almost to memory, when some lead miners, thinking to strike upon a vein of ore, began their operations here. Coming in contact with the upper courses of the stone framework of the well, they rightly thought that further search in that spot was vain;" but a well known antiquary, and one who has for years past devoted himself to the study of the Roman remains along the line of the wall, and to their careful preservation—Mr. John Clayton of Chester—hearing that the well described by Horsley (B.R.), had been found, gave directions that it should be explored. This examination revealed a mass of treasure deposited in the well. When the stones were removed, a mass of coins, chiefly of the lower empire, was discovered, as well as carved stones, altars, vases, Roman pearls, fibulæ, etc., lying in an indiscriminate mass. These seem to have been cast into the well as a place of security, and committed to the tutillary guardianship of the goddess COVENTINA, to whom an altar there found was dedicated, bearing the following inscription:—

DIE. COVE  
NTINE. A  
VRELIVS  
GROTVS  
GERMAN.

But not only was this altar found, but a sculpture also, having three female figures, two bearing an urn in the left hand, and with the right pouring the water from a second, above which each nymph is seated; a third faces the others, and holds the urn in the left and pours out water from another

with her right hand. Also upon another inscribed slab the goddess herself appears, reclining against her urn, which is pouring out a copious stream, and she bears a leafy branch in her right hand, underneath which is the following :<sup>1</sup>

DEAE  
COVENTINAE  
T. D. COSCONIA  
NVS. PR. COH.  
I. BAT. L. M.

The number of coins found in the well amounted to about *sixteen thousand*—four being gold, the rest silver and bronze—ranging from Mark Antony to Gratian. It may be noted that the date of the latest coin of this hoard corresponds with that of the Harptree “find,” and carries us also to the revolt under Maximus, who withdrew so large a force from Britain that he left the garrisons on the wall, and other parts, too weak to hold the country against their formidable neighbours. Here the military chest seems to have been consigned to the well, and the custody of COVENTINA, on some sudden irruption of the Caledonii or other dwellers beyond the wall.

At Harptree the hoard may have been either the accumulation of a private individual, or may have been treasure under the care of the officer appointed to guard the Roman mines in the Mendip district, and to keep the Roman road secure.

The coins in the Harptree hoard are remarkably well preserved, and do not seem to have been long in circulation; and the finding of pieces of cut silver, five in number, would lead to the supposition that they were intended for coinage.

Through the kindness of Mr. and Mrs. Kettlewell, on whose property this interesting hoard was found, twenty-five coins of rare type have been handed over to the national collection in the British Museum.

(1). See *Hand-book of Roman Wall*, by J. Collingwood Bruce, LL.D., 2nd edition, 1884, p. 106, and pp. 114, 115.



I cannot but express my thanks to that gentleman and lady for having called my attention first to this very interesting discovery, and then having permitted me to place the coins in the hands of the Secretary of the Numismatic Society, from whose careful and valuable investigation, published in their proceedings, I have been able to draw so largely in this paper.<sup>1</sup>

Among the coins found in the well of Procolitia (Carrawburgh) were a very large number of the second brass coin of Antoninus Pius, struck on the 4th Consulship of that Emperor (A.D. 145). On the reverse of this coin, which has the legend BRITANNIA above, there is the seated figure of Britannia on her rock. She sits disconsolate; she has no helmet on her head, no sword, no spear in her hand, her banner is lowered, her head droops, and her shield rests on the earth! In the exergue are the letters S.C. This coin, of which 318 were counted, must have circulated in Britain, a sad token of her humiliation! But such coins were not uncommon under imperial rule.

In the collection of coins made by M. le Vicomte de Ponton d'Amécourt, at Paris, were two similar coins, not relating to Britain; but the one to Germany, the other to France. They have the head of Constantine the Great, crowned with laurel, on the obverse side; and on the reverse, GAVDIVM ROMANORVM. In the exergue, ALAMANNIA,

(1). See *Numismatic Chronicle*, vol. viii, 3rd series, pp. 22—46.

At Saintes, the ancient Mediolanum Santonum, is a fountain named after Sainte Eustelle, a daughter of a Roman governor of Saintes, who, according to the legend of the place, was sought in marriage by many suitors, but had resolved to devote herself to a religious life, having been converted to the Christian faith by Saint Eutropius. One day, when hard pressed by her suitors, she stamped on the ground, and a *spring* issued forth. This fountain is still visited by women, and on the 21st May, which is kept in her honour, girls come thither and throw *pins* into the water. If these are found at the bottom in the form of a cross, a husband is expected within the year.

St. Euthropius suffered in the Decian persecution (A.D. 249—251), and is said to have been secretly burned by St. Eustelle. (See *L' Histoire Monumentale de la Charente Inferieure*, pp. 48—50; quoted in an article on "The Antiquites of Saintes," by Prof. Burmel Lewis; *Archæological Journal*, vol. xlv, p. 172, 1887.

and *Germany* sitting on the ground in an attitude of sorrow, and at her back a trophy. This is a gold coin.<sup>1</sup> Also another, with the same head and legend, and on the reverse, GAVDIVM ROMANORVM. In the exergue, FRANCIA and *France* seated on the ground in an attitude of sorrow and behind her a trophy; also of gold.<sup>2</sup> These coins commemorate the subjection of these countries to the Roman power in the time of Constantine.

The Franci are first mentioned in history A.D. 240, and had frequent wars with the Romans, and at length settled permanently in Gaul, but it was not until the time of Clovis, A.D. 496, that the kingdom of France was firmly established.

The examination of these coins brings vividly before us the early condition of our present great nationalities, and through what vicissitudes they have passed.

(1). See Catalogue, No. 674.

(2). *Ib.*, No. 675.

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## The Seals of the Bishops of Bath and Wells.

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BY W. H. ST. JOHN HOPE, M.A.,

*Assistant Secretary of the Society of Antiquaries.*

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I HAVE been asked by Canon Church to lay before you this evening some account of the seals of the bishops of Bath and Wells.

Before doing so, it will perhaps be as well if I indicate briefly the principal characteristics of episcopal seals generally, more especially as there is no text book on the subject of seals to which to refer you.

The seals of bishops possess one especial value that no other class of seals possesses—except the royal seals—in that they are practically *dated* examples, the engraving of the seal being coincident with the known date of the bishop's election or consecration. A long series of episcopal seals forms, therefore, a valuable comparative scale by which the approximate date of almost any medieval seal may be fixed. Nor is this all; the series also furnishes us with a chronological record of the progress of art in seals, and of the gradual evolution and development of the most elaborate seals from perfectly simple forms. That this is a very important matter is evident when we find, as we do, that the seals represent the best art of each period.

Looking at the great value of episcopal seals, it is very desirable that a more complete series should be formed than

is at present attainable. From the Norman Conquest to the Reformation, there ought to be, if we add together the number of bishops consecrated and translated—for translation always entailed the engraving of a new seal—over 700 episcopal seals, without including counter-seals, *secreta*, and others. Yet the finest collection in England—that of the Society of Antiquaries—only contains one-fourth that number. This deficiency exists, not because the seals are all lost, but on account of the little interest taken in the subject of seals generally; and proper search would certainly bring to light a great many not yet known. As an instance of what can be done let me refer you to the admirable paper by the present Bishop of Salisbury on the seals of his predecessors, communicated to the Royal Archæological Institute at their Salisbury meeting last year, and printed in Volume XLV of the *Archæological Journal*.

Episcopal seals are divisible into five classes :

- (1) Seals of dignity, with
- (2) their Counter-Seals ; with which we must include
- (3) Private seals or *secreta* ;
- (4) Seals *ad causas* ;
- (5) Seals for special purposes, such as the palatinate seals of the bishops of Durham.

As no seals of class 5 are found amongst those of the bishops of Bath and Wells, I need not again refer to it.

The seal of dignity, or the bishop's great seal, was used for charters and other instruments affecting the rights and property of the see, or to authenticate copies of important documents, such as papal bulls, etc.

The counter-seal, or *contra-sigillum*, so called because it was impressed at the back of the great seal, was, I presume, used to prevent the seal being tampered with for fraudulent purposes. It was frequently identical with the *secretum* or *sigillum privatum*, the seal used for deeds concerning the private estate of the bishop himself.

The seal *ad causas* was essentially the ordinary business seal, and appended to copies of acts of court, letters of orders, marriage licenses, and similar instruments.

The signet, which was not necessarily an episcopal seal at all, was used for sealing the bishop's private correspondence. It is occasionally found as a counter-seal to the great seal.

Episcopal seals, like all others, consist of two parts: (1) the device or subject that occupies the field; (2) the marginal legend or inscription.

The seals of dignity are, with two or three exceptions, always pointed ovals in shape. This is not from any fanciful symbolism or supposed ecclesiastical significance, but simply because it is the most convenient shape for a standing figure, which was the chief device on the early episcopal seals, as it is, too, on many seals of ladies, which are also pointed ovals.

The pre-Reformation seals of dignity are divisible into two great classes: (1) That in which the device, or the chief part of it, is formed by the bishop's effigy; (2) that in which the device consists chiefly of splendid tabernacle work with subjects or figures of saints, the bishop only appearing as a small kneeling figure in base. Seals of the first class are found from 1072 to about 1375; those of the second class from 1345 till the Reformation, the two types occurring side by side for about thirty years.

The seals of dignity of the pre-Reformation bishops of Bath, and Bath and Wells, of which examples are known, are only thirteen in number, representing eleven bishops, two having each used two distinct seals. Few as they are in number, being about one-third only of the possible total, they very fairly illustrate the manner in which the simple seal like that of bishop Robert developed into the gorgeous canopied figures of saints that cover Bekington's fine seal.

The earliest of our series is the seal of bishop Robert (1135-66). It represents the bishop in albe, chasuble, mitre, etc., holding his crosier in the left hand, and giving the bene-



diction with his right. The field is plain, and the crook is turned inwards.

Our next seal—that of Reginald Fitz-Jocelin (1174-91)—resembles his predecessors, but the mitre is worn with the horns in front. There is a curious band across the breast, like a *pallium* with the ends cut off. The field is plain, but the effigy is larger than that on bishop Robert's seal.

We now come to two small seals used by Savaric (1192-1205), (1) as bishop of Bath, and (2) as bishop of Bath and Glastonbury. Which is the older I am not prepared to say. Each bears the same device, viz., the bishop's effigy on a plain field. The seal as bishop of Bath and Glastonbury shows a Y-shaped orphrey on the chasuble.

The seal of Joscelin, which follows, is a most charming simple example. The device is the bishop's effigy standing on a corble, and vested in albe, amice, dalmatic, chasuble, and fanon, with mitre and crosier. At the neck is the singular ornament known as the *rationale*, which is found on seals from 1189 to 1280.

All the seals described have plain fields.

We now reach an example, that of Roger of Sarum (1244—1247), which gives us the first step towards the gorgeous seals of a later period in the addition of a sunk panel on either side the bishop's effigy, containing the head of a priest. The field is also covered with a diaper of lattice-work, with quatrefoils at the intersections. The bishop has the *rationale* at the neck, and on his right, on the field, is the numeral III, the reason for which does not appear.

For the next three bishops—William Bitton I, Walter Giffard, and William Bitton II—no seals have yet been found.

For Robert Burnell (1275-92) we have two seals; (1) as bishop of Bath, (2) as bishop of Bath and Wells. Both are identical in design, and were probably cast from the same mould, the difference being in the legend. The device is a very fine and bold figure of the bishop in albe, amice, dalmatic

with orphreys and wide sleeves, fanon, and ample chasuble, with mitre and crosier. On the field of each seal, on either side the bishop, are two keys with the bows interlaced, for St. Peter, and a saltire for St. Andrew. The effigy stands on a carved corbel.

The seal of Burnell's successor, William de Marchia (1293-1302), is known only from a much mutilated impression appended to a deed at Wells of 1295. All that is left is the trunk of the bishop's figure.

Of Walter de Haselshawe's seal (1302-8) no impression is known.

The seal of the next bishop, John de Drokenesford (1309-1329), is only known to us by a much injured impression, which shows that it was of no ordinary interest. The device was the episcopal effigy standing under a rich trefoiled canopy or penthouse, without shafts. On the left side of the figure may be made out the hilt of an upright sword, with an object below like a figure with outstretched hands. The rest of the seal is unfortunately lost.

Ralph de Shrewsbury's (1329-63) seal is a fine example, and of interest as showing the increasing richness of the details. It bears a figure of the bishop standing on a rich corbel, under a cusped and crocketed canopy with pinnacles, but no shafts. The field is diapered, and has on one side a pair of keys, the bows interlaced, and on the other the saltire of St. Andrew.

Owing to the length of this bishop's episcopate, we find that the seal of his successor, John of Barnet (1364-66), is in an advanced style of art which bishop Ralph's seal hardly prepares us to expect. It is a most beautiful composition, the device being the bishop's effigy within a splendid pinnaced canopy, with elaborately panelled and buttressed side shafts. The bishop's effigy is represented three-quarter face, a most unusual arrangement on English episcopal seals, the only other example known to me being the beautiful seal of Richard de

Bury, bishop of Durham (1333-45). It is possible that both seals were the work of the same man.

Of the next six bishops no seals of dignity are known, but of the seventh, Thomas de Bekington (1443-65), a nearly perfect impression is preserved at Winchester college.

Bekington's seal is the only Wells example of the seals of my Class 2. The device consists of three elaborate niches, with pannelled buttresses, containing figures of St. Andrew in the middle, and of St. Peter and St. Paul on either side. Above is a smaller series of niches, with Our Lady and Child in the centre, and a demi-figure of an angel on each side. In base is an arch set in masonry, with a three-quarter length figure of the bishop praying, and on either side a shield of arms. That on the dexter bears the royal arms, but the sinister shield has some curious figure I cannot make out.

The seals of the six succeeding bishops are as yet unknown.

Before describing the post-Reformation bishops' seals, it will be convenient to notice a few of the characteristics of the seals already examined.

Owing to the small size of the figures, the seal engravers do not appear to have been so careful to denote minute details of costume as we find on a monumental effigy, and even the chasuble is almost always left plain. The crosier is shown with the crook turned indifferently inwards or outwards as regards the figure, and is also found held in either hand, and thus disposes of the silly theory that bishops and abbots may be severally identified by the way in which the staff is held.

On the subject of the legends I have as yet said nothing, and now let me first remark that the style of the lettering is of especial value in dating a doubtful seal; thus we find:

- (1) from 1070 to 1175, Roman capitals, which almost insensibly change into,
- (2) from 1175 to 1215, a kind of rude Lombardic;
- (3) from 1205 to 1345 we have a good Lombardic, which gives way almost universally to

(4) a bold black letter, in use from 1345 to *circa* 1425.

This was succeeded by

(5) from *circa* 1425 to 1500, a fine close black letter, which was followed

(6) after 1500 by Roman capitals.

The legend on bishop Robert's seal is unfortunately incomplete, but it probably read :

+ SIGILL[VM ROBERTI DEI GRACIA] BATHONIENSIS  
EPISCOPI.

Bishops Reginald, Savaric, Joscelin, Roger, and Burnell omit the SIGILLVM, and style themselves in the nominative. Savaric's two seals entitle him BATHONIENSIS EPISCO[PVS] and BATHON ET GLASTON EPS respectively. Joscelin, and presumably Roger, as also Burnell on one of his seals, style themselves bishops of Bath. Burnell on his second seal is the first to adopt the title BATHONIENSIS ET WELLENsis: EPS., which was seemingly followed by all his successors. Legends were invariably given in Latin till about 1750, after which they appear in English.

The seals of dignity of the post-Reformation bishops need not detain us long.

The first of these, that of William Knight (1541-47), is of totally different style to those I have described, the ornamentation being purely Renaissance in character. In the centre is a figure of St. Andrew holding his cross and book, beneath a recess with horizontal lintel supported by triple shafts. Above is a half-length figure of Our Lady and Child, between two angels holding cords and tassels which hang down at the sides of the central subject. In base, held by two angels, is a shield of the bishop's arms—*per fesse, in chief a double-headed eagle rising from a demi-rose, in base a demi-sun in splendour.*

Knight's successor, William Barlow (1548-53) used a seal of somewhat similar character. In the centre, under a square-headed recess with rayed pediment and supported by two



baluster-shafts, is a figure of St. Andrew holding a large cross and book. The side spaces are filled in with flower work, and in base is a shield of the bishop's arms.

No seals of the next seventeen bishops have come under my notice.

The seal of Charles Moss has a somewhat elegant shield of his arms impaled by those of the see, surmounted by a mitre; and this device is followed, with the least possible degree of ornament, by bishops Law, Bagot, and Lord Auckland, whose seals may safely be pronounced to exhibit the lowest style of degradation of seal-engraving. The last of the series, that of the present occupant of the see, Lord Arthur Hervey, exhibits much more enrichment, and has the spiritual and secular jurisdiction symbolised by a key and crosier placed in saltire behind the shield. The field is also diapered, and the lettering of ornate character.

We now come to the counter-seals, with which may also be included the private seals or *secreta*, the use of each being interchangeable. Of pre-Reformation examples only ten are at present known. The earliest of the series is that of Reginald (1174). It is a small pointed oval bearing simply an effigy of the bishop, with the marginal legend:

+ RAINAVD DEI GRACIA BATHONIENSIS EPISCOPVS

This is the usual type of counter-seal in use from 1185 to 1207.

Our second example, that of Joscelin (1206), is an instance of the next type of counter-seal which was in use from 1205 to 1414. The device consists of the figures of SS. Peter and Andrew holding up a seat or throne on which is Our Lady and Child, with, in base, under a cusped arch surmounted by a tiny model of a church, a half-length figure of the bishop praying. The marginal legend is:

+ HII: TIBI: PATRONI: SINT: IOSCELINE: BONI

The next example, that of Roger of Salisbury (1244), is of the same type as Joscelin's seal, but plainer. The device is



St. Andrew crucified, with the *Manus Dei* above, and a half-length figure of the bishop praying in base. The legend is :

+ MÆ: IUVET ANDRÆAS . . | LINGNO VIRÆT TÆ GRAS

The counter-seal of Robert Burnell (1275), which is our next example, is only known from a much injured impression appended to a deed at Wells of 1290. In the centre were sitting figures of SS. Peter and Andrew, and in base under an arch the bishop praying. The legend has gone, all but two or three letters. It is to be hoped that a perfect impression of this fine seal may come to light.

The fifth of our series is the beautiful counter-seal of John de Drokenesford (1309). It is divided into three tiers, the central of which contains SS. Peter and Andrew under pointed arches: above is our Lady and Child sitting under a cinque-foiled canopy; and in base under a cusped arch is a three-quarter length figure of the bishop praying. The legend is partly destroyed :

\* SERVANT INDEMPRÆM      æ . . . . . MI

Two fragments of this seal are appended to deeds of 1321 and 1328 at Wells.

The only known impression of the counter-seal of Drokenesford's successor, Ralph of Shrewsbury (1329), is appended to a Wells charter of 1344. It is unfortunately mutilated. The device consists of three beautiful canopies with figures of Our Lady and Child, and SS. Peter and Andrew, and under an arch in base the bishop praying. The legend is all broken away. Possibly this is the bishop's seal *ad causas*, but the question cannot be decided until other impressions are forthcoming.

All the six examples I have just described are pointed oval in shape. The remaining four of the series are circular.

The first of the round seals is the *secretum* of John de Barnet (1364). It bears three canopies with figures of St. Paul in the centre, between a king and queen holding books.

In base is a shield of arms—a *saltire* and in *chief* a *coronet* with three *fleurons*—supported by two griffins. Legend:

S' IOHANNIS DE BARNET

The figure of St. Paul proves that this seal was engraved for John de Barnet while archdeacon of London, before his election as bishop of Worcester in 1361; and the royal figures therefore probably represent Ethelbert and his queen.

Our next example, the *secretum* of Ralph de Erghum (1388) was certainly made for him before his consecration as bishop. Device: St. Anne teaching the Blessed Virgin to read, in a traceried compartment, cut away on one side to admit a suppliant figure of Ralph de Erghum. In base is a shield of arms, bearing three chaplets. Legend:

sigillum: radulphi: de: erghum

The counter-seal or *secretum* of John de Stafford (1425) is somewhat larger than the two last described, being  $1\frac{3}{4}$  inches in diameter. It displays two eagles (in allusion to his Christian name) holding up a large shield of arms—on a *chevron* within a *bordure* engrailed a *mitre*. Legend:

[Si]gillum: joh̄is: stafford: bathoniensis & wellensis e[pi]

There also exists appended to a deed of the bishop when lord chancellor, in the British Museum, a small signet bearing the same arms as on his *secretum* and a legend which cannot be read, the only legible word being STAFFORD. The lettering is in Lombardic characters and is one of the latest examples of such on an episcopal seal.

Of the post-Reformation seals of this class I have only met with the two signets used by Richard Bagot, bishop from 1845 to 1854. One bears a shield of the arms of the sees of Bath and Wells quarterly, impaling Bagot, the other a mitre and three shields for Bath, Wells, and Bagot arranged in cross.

Of seals *ad causas* only a few examples have been found. The single medieval example is that of John de Harewell (1367-86). In the centre are St. Andrew and St. Peter, and

above Our Lady and Child, all under ogee canopies with sprigs at the sides. In base under an arch is a full face three-quarter length figure of the bishop in cope and mitre with his crosier, praying. Legend:

s' iohis: de[i: gra]: b & Well ep[i: ad]: cau[fas]

The only other old example is that of Gilbert Berkeley (1560-81). It bears a figure of St. Andrew sitting on an elaborate throne, with flower work at the sides, and in base an ornate shield of the bishop's arms. Legend:

+ SIGILLVM \* GILLBERTI \* BARCKLEY \* BATHON + ET +  
WELLEN + EPI + AD: CAVSAS

The seals *ad causas* of four recent bishops, viz., Law, Bagot, Lord Auckland, and Lord Arthur Hervey are the same as their seals of dignity with the omission of the legend.

I have now described all the seals of the bishops of the see of Bath and Wells that have come under my notice. It is much to be regretted that the series is so incomplete, but I hope that these few remarks may be the means of bringing to light those that are not at present forthcoming.

*P.S.*—Since the above was in type, Canon Church has sent me for examination a deed dated 1263, with a seal of bishop William Bitton I. appended.

The seal is unfortunately much mutilated. It shows the remains of a fine figure of the bishop, in chasuble with pillar orphrey and diapered lining, on a field covered with a lattice diaper. On the dexter side of the figure is seen a church tower, surmounted by a spire; the other side is unfortunately broken away. Of the legend, only the letters "SI" of *Wellensis* are left.

The counterseal was one of great beauty. It had in the centre two figures seated side by side; clearly St. Peter and St. Andrew, as a portion of the latter's cross is seen in his uplifted right hand. In base under a trefoiled arch, flanked by pinnacles, was the bishop praying. Of the legend, all that can be read is: . . . . RMANOR.

## Brief Notes on the Heraldry of the Glass and other Memorials in Wells Cathedral.

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BY THE REV. H. W. PEREIRA, M.A., M.R.I.A.

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SOME uncertainty must necessarily attach to several coats of arms described in the following memoranda, partly because of the imperfect manner in which the heraldic colours have been painted in upon the glass, and partly owing to the reckless want of method in which various fragmentary portions of design have been thrust into vacant spaces, without regard to the question of fitness, either of form or position.

In the case of the majority of the *sculptured* monuments, and, excepting those of De Clare and St. Barbe, altogether in that of the encaustic tiles, no tinctures are indicated; but where the charges are known, the tinctures can generally be readily discovered, and the arms attributed to the proper owners.

### I. (a)—WEST WINDOW, CHAPTER HOUSE.

In a field *or*, issuing from a crescent party per pale *arg.* and *az.*, an estoile of ten points wavy, of the second.

One of the badges of Richard I, John, and Henry III, and of the Lancastrian Princes and their friends, partisans, and dependents.

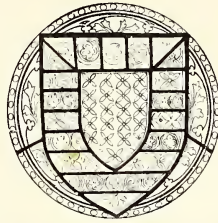
A collar of "SS," united by a double buckle, with another "S" of a more elaborate character, in an ornamented pendant, encircles the above badge. The collar was worn by persons of both sexes and of various degrees. It appears on the monument of Catherine Swynforde, third wife of John of Gaunt, in Lincoln Cathedral.



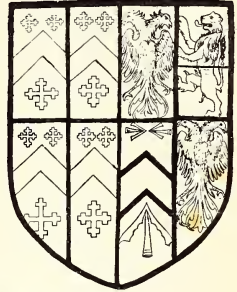
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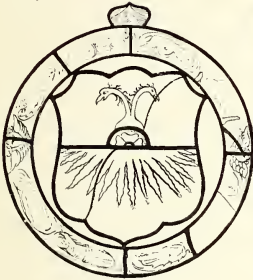
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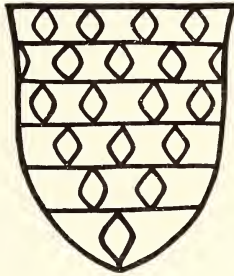
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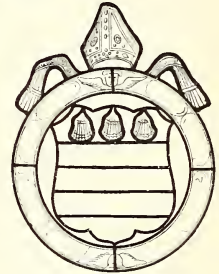
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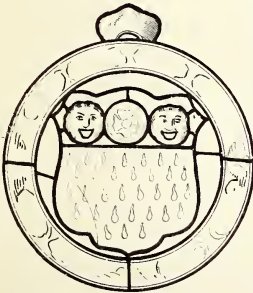
VIII.



XII.



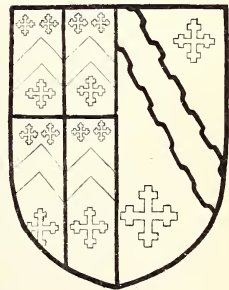
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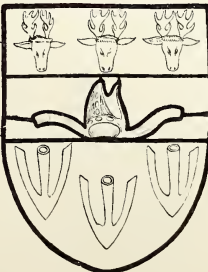
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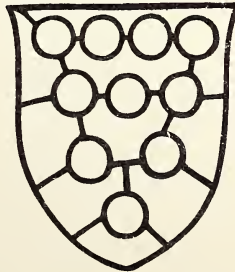
XVIII.



XIX.



XXI.







(b) EAST WINDOW OF CHAPTER HOUSE.

Quarterly, France modern and England. A label of three points *arg.*, differenced with three ermine spots on each. Borne by JOHN OF GAUNT.

This shield has been attributed to John, Duke of Bedford, third son of King Henry IV. But he bore a label of six points, charged with fleurs-de-lis, as well as with ermine, as may be seen on the monument at King's Langley.

II.—MONUMENT, ST. CATHERINE'S CHAPEL.

*Erm.*, on a chief *gu.*, two buck's heads cabossed *or.* [Three bucks' heads.] JOHN DE DROKENSFORD, Bishop of Bath and Wells, 1309—1329.

III.

Quarterly, *or* and *az.*, four chess-rooks counter-changed. DROKENSFORD.

Attached to a grant by Philip de Drokensford [Drokensford], A.D. 1332, is a round seal, bearing a shield with the following arms:—A cross cantoned with four chess-rooks; in chief over all a label of three points. The seal is in the possession of the Dean and Chapter of Wells.

IV.—WEST WINDOW, CHAPTER HOUSE.

*Az.*, three bars *or*; an inescutcheon *arg.* On a chief of the first, two palets [or pallets] between as many gyrons of the second. MORTIMER.<sup>1</sup>

V.—ON DEAN GUNTORP'S TOMB; CHAPEL OF ST.

JOHN THE EVANGELIST.

Attributed to Carrier of Gosport. But that family bore:—*Sa.*, a chevron *erm.*, between three crosses crosslet *arg.*; whereas the charges on the above shield are crosses bottoneé.

(1). See a beautiful seal of Edmund Mortimer, A.D. 1372, in Boutell's *Heraldry*, p. 418, No. 270.

“ . . . a chevron . . . between three crosses patonce . . . ”  
Seal of MATTHEW DE SOTHWORTH, A.D. 1394.

The probability that the above coat belongs, not to Carrier, but to Southworth, is enhanced by the fact that two other examples of the same, or very similar bearings, occur in the south aisle of the choir, both belonging to the family of Southworth.<sup>1</sup>

#### VI.—WINDOW IN SOUTH AISLE OF CHOIR.

Quarterly, 1st and 4th, *arg.*, a chevron between three crosses crosslet *sa.* SOUTHWORTH of Sandbury, co. Lancaster, and Somerset.

2nd and 3rd, *sa.*, a chevron between three crosses crosslet *arg.* DAYES.

Impaling—

Quarterly, 1st and 4th, *gu.*, a double-headed eagle displayed *arg.* FITZ-STEPHEN, Norton, co. Devon (?)

2nd, per fess *sa.* and *arg.*, a lion rampant counter-changed. LLOYD of Oswestry.

3rd, *arg.*, a chevron *gu.*, between two pheons in chief fessways, and one in base paleways, *sa.* LLOYD.

#### VII.—NORTH AISLE OF CHOIR.

Per fess *or.* and *gu.*, a double-headed eagle displayed *sa.*, having on its breast a demi-rose and a demi-sun conjoined in one and counter-changed of the field.

Arms assigned by the Emperor Maximilian, and granted by letters patent, July 14th, 1514, to WILLIAM KNIGHT, Prothonotary of the Apostolic See, and Ambassador from King Henry VIII to the Emperor. He was afterwards made Bishop of Bath and Wells, 1541; died 1547.

#### VIII.—NORTH-WEST WINDOW OF LADY CHAPEL.

*Vert.* three bars *or.* semeé of lozenges counter-changed.

[Barry of six *or* and *vert.* BRAY, MOWLTON, MOYGNE.]

(1). See Nos. VI and XVII.

IX.—PULPIT BALUSTRADE, NORTH AISLE OF CHOIR  
(WEST SIDE).

*Az.*, on a saltire engrailed *arg.* four crosses pattée fitchée, points downwards *sa.* RICHARD JENKYNs, D.D., Dean of Wells, 1845—1854; formerly Master of Baliol College, Oxford.

X.—ON PULPIT BALUSTRADE, NORTH AISLE OF CHOIR  
(EAST SIDE).

*Erm.*, on a chevron engrailed *gu.* three escallops *or.* TROTH, widow of Dean JENKYNs (No. ix) and daughter and heiress of Jermyn Grove of Moat Hall, co. Salop, Esq.

XI.—EAST AISLE, NORTH TRANSEPT.

Arms of the see of Wells, impaling—

*Sa.*, gutté d'eau three roses *arg.* JOHN STILL, Bishop of Bath and Wells, A.D. 1593—1608.

XII.—WINDOW, NORTH AISLE OF CHOIR.

*Or.*, two bars *az.*, in chief three escallops *gu.*, surmounted by a mitre with labels expanded, *or.* JOHN CLERKE,<sup>1</sup> Bishop of Bath and Wells, A.D. 1523—1541.

XIII.—EAST AISLE, NORTH TRANSEPT.

On a chevron, between three Cornish choughs, a mitre with the labels expanded. THOMAS CORNISH, Bishop of Tenos (one of the Cyclades), and suffragan to Bishop Richard Fox; A.D. 1504.

XIV.—WINDOW, NORTH AISLE OF CHOIR.

*Arg.*, gutté de sang; on a chief *or* a rose *ppr.* between two leopards' faces *az.* RICHARD WOLEMAN (*alias* Woolman), Dean of Wells, A.D. 1529—1537.

(1). "The Bishop of Bath and Wells, John Clerk, carried and commended in an oration to the Cardinals the King's book against Luther with much commendation; but being afterwards sent in embassy to the Duke of Cleves, to show the reason why the King renounced his marriage with the lady Ann, the Duke's sister; for the reward of his unwelcome message, was poisoned (as they said) in Germany, and returning with much ado, died in England in February, 1540-1, *i.e.*, 32nd Henry VIII.—Sir Henry Spelman's *History and Fate of Sacrilege*, ed. 1853, p. 216.

## XV.—WINDOW, NORTH AISLE.

Quarterly, France and England.

Shows the Plantagenet alteration of the arms of France; viz., from semée of fleurs-de-lis to *arg.*, three fleurs-de-lis *or*. A.D. 1405, adopted by the Tudors to A.D. 1604.

The dragon on the sinister side appears as if intended to represent a supporter. This was employed by Henry VII, Henry VIII, Edward VI, and by Mary and Elizabeth; but was discontinued by James I, who adopted the lion and unicorn, which have ever since remained unaltered as supporters of the Royal arms of England. (There is no supporter on the dexter side.)

XVI.—CHAPEL OF ST. JOHN THE BAPTIST  
(NORTH SIDE.)

Arms of the See of Wells, impaling—

*Erm.*, a lion rampant *az.* ROBERT CREYGHTON, Public Orator and Professor of Greek in the University of Cambridge, Dean; Bishop of Bath and Wells, A.D. 1670; died A.D. 1672.

## XVII.—SOUTH AISLE OF CHOIR.

Arms of the See of Wells, impaling—

*Sa.*, on a bend between six crosses crosslet fitchée *or*, a mullet *gu.* for difference. ARTHUR LAKE, D.D., Bishop of Bath and Wells, A.D. 1616—1626. Brother of Sir Thomas Lake, principal Secretary of State to King James I.

## XVIII.—WINDOW, SOUTH AISLE OF CHOIR.

Quarterly, 1st and 4th—

*Arg.*, a chevron between three crosses crosslet *gu.* [*? sa.* as No. vi.] SOUTHWORTH.

2nd and 3rd, *sa.*, a chevron between three crosses crosslet *arg.* DAYES.

Impaling—

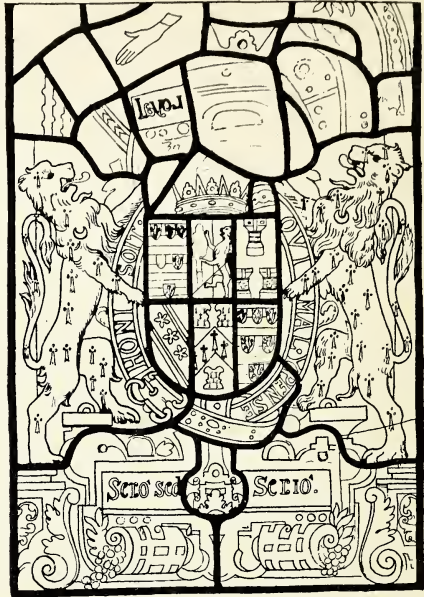




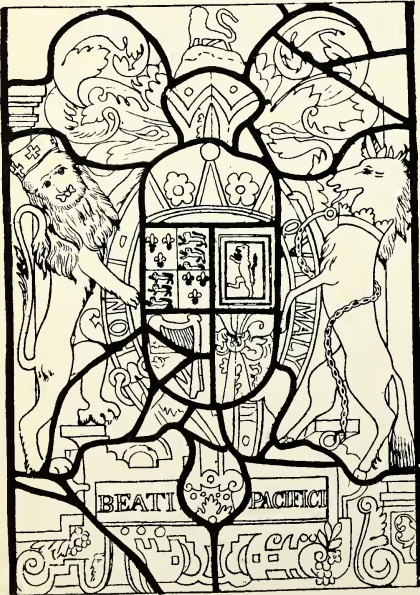
XXII.



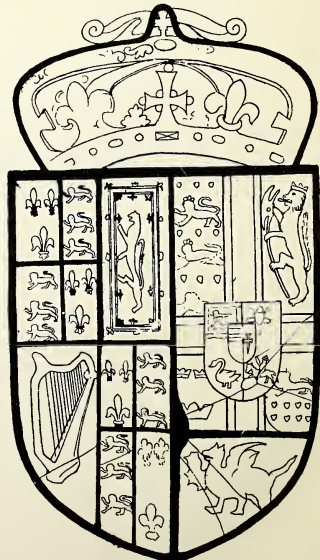
XXIV.



XXX.



XXXII.



*Gu.*, a bend crenellée between two crosses crosslet *arg.*  
PALESANT.

Henry Southworth of Wyke Champflower married Elizabeth, daughter of John Palesant of London, Merchant. A.D. 1607.

#### XIX.—WINDOW, SOUTH AISLE OF CHOIR.

*Arg.*, on a fess *az.*, a mitre with labels expanded *or*, between three bucks' heads cabossed *gu.* in chief, and in base many pheons *sa.* THOMAS BECKYNGTON, Bishop of Bath and Wells, A.D. 1443—1443. (His 'rebus' was a *beacon* on a *tun*.)

#### XX.—FLOOR OF LADY CHAPEL.

*Or*, a chevron *gu.* between three gouttes de sang. GOOD-ENOUGH.

Impaling—

*Or*, a leopard's face *az.*, ensigned with two laurel branches *ppr.*, between two flaunches and two cocks, one in chief and the other in base *gu.* COCKERELL.

Frances, fifth daughter and eleventh child of Samuel Pepys Cockerell, of Westbourne House, Middlesex, Surveyor to the East India Company, married May, 1821, Edmund Goodenough, D.D., Head Master of Westminster School, 1819-28; Prebendary of York, 1824; of Carlisle, 1826 (of which See his father was Bishop), and of Westminster, 1826; Dean of Wells, 1831. He died May 2nd, 1845. She died at Granada, in Spain, August 5th, 1853, and was buried at Malaga.

#### XXI.—NORTH-WEST WINDOW OF LADY CHAPEL.

*Gu.*, ten bezants—4, 3, 2, 1. DE LA ZOUCHE.

(Wm. De la Zouch was Archbishop of York, A.D. 1340-54.)

#### XXII.—WINDOW, SOUTH AISLE OF CHOIR.

In a field diapered of cinquefoils *or*, a white hart, lodged, attired, and chained of the first.

1. Henry of Bolingbroke employed this as the badge of his Earldom of Derby.

2. It is borne on the seal of Thomas Holland, Earl of Kent, A.D. 1380.

3. Adopted as a badge by Richard II, from his mother's cognizance. It appears on his effigy at Westminster.

"Among the few friends who attended this unfortunate Prince, after his capture by the Earl of Northumberland, was Jenico d' Artois, a Gascoigne, that still wore the cognizance or device of his master, King Richard; that is to say, a white hart; and would put it away from him neither by persuasion nor threats; by reason whereof, when the Duke of Lancaster understood it, he caused him to be committed to prison within the Castle of Chester. This man was the last (as saith mine author) which ware that device, which showed well thereby his constant heart towards his master."—*Hollingshed*.

In connection with this note the following memoranda may prove interesting:—

(a) The seal of Thomas Holland, K.G., Earl of Kent, A.D. 1380, bears England within a bordure *arg.*, having the guige buckled round the neck of a white hind lodged, gorged with a coronet.

(b) On a slab of marble discovered some years ago at Venice, but now in England, there is a singular collection of heraldic symbols, which are presumed to be intended to commemorate the visit of Henry of Bolingbroke to Venice.

1. The crowned and chained swan of the Bohuns.
2. To the chain is attached a collar of "SS."
3. The Royal banner, France (ancient) and England quarterly, without any mark of cadency.
4. The Royal crest, a lion statant, guardant crowned, on a cap of maintenance, ensigned with another collar of "SS.," which encircles the helm; which latter is, strangely enough, placed upon the swan so as entirely to conceal the bird's head.
5. The white hart lodged within a fence, attached by a chain to the helm—the badge of Henry's Earldom of Derby.

6. On each side of the Royal banner is a scrolled ostrich feather; and one at the sinister side of the helm.

[In his will, A.D. 1376, the Black Prince speaks of “*nos bages des plumes d’ ostruce*,” which seem to have been held by him in high esteem.]

XXIII.—ON THE WEST WALL OF THE BUBWITH  
CHANTRY, NORTH SIDE OF NAVE.

A saltire, between a sword in pale, point upwards, and two keys addorsed, a crozier in pale passing through the saltire; for the See of Bath and Wells.

*Arg.*, a fess engrailed between three sets of holly leaves conjoined, four in each. Blazoned also in the south window of the corridor of the Chapter Library, and sculptured on the external face of the north-west tower of the Cathedral, under a canopy. NICHOLAS BUBWITH, Bishop of Bath and Wells, A.D. 1408—1425.

XXIV.—WINDOW, SOUTH AISLE OF CHOIR.

This shield—of which the second coat is sadly defaced and confused, while the glass surmounting the coronet is broken and badly pieced together, the word “loyal” being absurdly *reversed*—comprises six coats of arms.

1st and 6th, barry of ten, *arg.* and *az.*, over all six escutcheons *sa.*, 3, 2, 1, each charged with a lion rampant of the first. CECIL.

2nd, per pale *gu.*, a maunch *or*? DELAMER.

Impaling—

*Az.*, a lion rampant *arg.*? CREWE.

3rd, . . . three castles *arg.* CASTEL, or MORGAN?

4th, *arg.*, on a bend cotised *gu.*, three cinquefoils *or.* COOKE.

The mother of Robert Cecil, the owner of this shield, was Mildred, daughter of Sir Anthony Cooke.

5th, *arg.*, a chevron between three chess-rooks *ermine*s, two in chief and one in base. WALLCOT.



Robert Cecil (youngest son of Sir William Cecil, Lord Burghley, by his second wife) was created Baron Cecil, May 13th, 1603; Viscount Cranbourne, 20th August, 1604, at Whitehall, "being the first of that degree that ever used a coronet;"<sup>1</sup> created, 4th May, 1605, Earl of Salisbury, at Greenwich. He married Elizabeth, daughter of William Brooke, Lord Cobham.

Motto, "Serò sed seriò." Lord High Steward of the city of Wells.

XXV.—TOMB, ST. JOHN THE BAPTIST'S CHAPEL  
(NORTH SIDE).

Arms of the See of Wells, impaling—

*Gu.*, a chevron *arg.*, between ten crosses patteé (six in chief and four in base) of the second.

On the chevron a rose, as the mark of cadency of the seventh son. GILBERT BIRKELEY, Bishop of Bath and Wells. 1560—1581.

XXVI.—GUNTHORP TOMB.

Quarterly, 1st and 4th, within a bordure engrailed, a chevron between three hand-guns. GUNTHORP.

2nd and 3rd, a chevron between three lions' heads.<sup>2</sup>

JOHN GUNTHORP, B.D., Dean of Wells, A.D. 1472—1498.

XXVII.—MONUMENT, EAST AISLE OF NORTH  
TRANSEPT.

On a lozenge-shaped shield, *sa.*, a saltire counter-embattled *arg.*

Arms on the monument erected to Bishop RICHARD KIDDER and his wife by their surviving daughter.

Bishop Kidder occupied the See of Wells after Ken's deprivation, from 1691 to 1703. He and his wife were killed

(1). Dugdale's *Baronage of England*, vol. ii, p. 407.

(2). See No. XXIX.

by the falling of a stack of chimnies in the Palace at Wells, on the night of the great storm, November 26th and 27th, 1703.

XXVIII.—TABLET IN CLOISTERS.

Arms of the See of Wells, impaling—

*Arg.*, on a bend engrailed between two cocks *gu.*, three mullets of the field, surmounted by a mitre with label expanded. GEORGE HENRY LAW, Bishop of Bath and Wells, A.D. 1824—1845.

XXIX.—GUNTHORP TOMB.

*Gu.*, a border and bend gobony *arg.* and *az.*; on the bend, between two lions' heads erased of the second, three leopards' faces *or.* JOHN GUNTHORP, B.D., Dean of Wells, A.D. 1472—1498.<sup>1</sup>

XXX.—WINDOW, SOUTH AISLE OF CHOIR.

Quarterly—

1st, France and England quarterly.

2nd, Scotland.

3rd, Ireland.

4th, irregular ornament.

The shield is ensigned with the Order of the Garter, and with an Earl's coronet, above which appears to be a rude attempt at a helmet, surmounted by a Royal lion on a cap of maintenance (?). Arms of King James I, with his motto, "BEATI PACIFICI."

XXXI.—FLOOR OF THE LADY CHAPEL.

*Erm.*, two chevrons *az.* Hon. and Right Rev. RICHARD BAGOT, Bishop of Bath and Wells, A.D. 1845—1854; third son of William, Baron Bagot, of Bagot's Bromley, county Stafford.

(1). See No. XXVI, 2nd and 3rd quarters.

## XXXII.—WINDOW, SOUTH AISLE OF CHOIR

Quarterly—

1st and 4th, modern France and England quarterly.

2nd, Scotland.

3rd, Ireland.

Impaling the following coats :

A cross *gu.*, surmounted of another *arg.*, being the white cross of Denmark.

In the first quarter into which this cross divides the sinister half of the complete shield—

*Or.*, semée of hearts *ppr.*, three lions passant, guardant, in pale *az.*, crowned *or*, for DENMARK.

2nd, *gu.*, a lion rampant crowned *or*, holding in his paw a battle-axe *arg.*, for NORWAY.

3rd, *az.*, three crowns *ppr.*, for SWEDEN.

4th, *or*, ten hearts *ppr.*, 4, 3, 2, 1 ; in chief a lion [*al.* leopard] passant, guardant, *az.*, for JUTLAND.

5th, in base, below the cross, *gu.*, a wyvern, its tail and wings expanded *or* ; the ancient ensign of the VANDALS.

6th, on the centre of the cross an escutcheon of pretence, charged with, quarterly—

1st, *or*, two lions passant, guardant, *az.*, for SCHLESWIG.

2nd, *gu.*, an inescutcheon, per fess *arg.* and *gu.*, having a nail in every point thereof in triangle between as many holly leaves, all *ppr.*, for HOLSTEIN.

3rd, *gu.*, a swan *arg.*, beaked *sa.*, gorged with a coronet *ppr.*, for STORMARN, or STORMERK.

4th, *az.* (*gu.*<sup>1</sup>), a knight armed *cap-a-pié*, brandishing his sword, his helm plumed, his charger *arg.*, trappings *or*, for DITZMERS (*al.* DITMARS).

Over the whole, in an inescutcheon *or*, two bars *gu.*, for OLDENBURG ; impaling—

*Az.*, a cross pattée fitchée *or*, for DELMENHORST.

The whole being the arms of King James I, impaling

(1). See in a German "Wappenbuch," with "Stamm-Tafeln," A.D. 1740.

the quarterings of his wife, Ann of Denmark, daughter of Frederick II, King of Denmark and Norway.

XXXIII.—EAST WINDOW OF ST. CALIXTUS' CHAPEL.

*Sa.*, four fusils conjoined in fess, *arg.* GIFFORD.

XXXIV.—WEST WALL OF CHAPEL OF ST. JOHN THE EVANGELIST.

*Arg.*, a saltire engrailed *sa.*, in fess point a crescent of the first for difference. HENRY HAWLEY, A.D. 1573.

On a plain shield without tincture an inescutcheon, charged with a fess dancettée, between three talbots. HUMPHREY WILLIS.

XXXV.—WEST WINDOW OF NAVE.

In the lowest compartment of the southernmost of the three lights on an elliptical shield

1. *Erm.*, a lion rampant *az.*, gorged *or.*

Crest: a naked arm holding a sword erect in bend sin.

Motto: "God send grace." CREYGHTON, or Crichton.

2. Over this the following shield:

*Az.*, a cross moline *or.* MOLYNEUX.

In the lower compartment of the northern light of the same window:

3. *Az.*, a saltire, impaling—

*Az.*, a lion rampant, ensigned with a crozier in bend sinister, *or.* ROBT. CREYGHTON, Bishop of Bath and Wells.

Above this the same shield as No. ii.

XXXVI.—IN THE CLOISTERS REMOVED FROM THE SOUTH AISLE.

Gyronny of eight, *or* and *erm.*, over all a tower triple towered *sa.* GEORGE HOOPER,<sup>1</sup> Bishop of Bath and Wells, A.D. 1704—1727. Previously Bishop of St. Asaph, 1703-4.

(1). Abigail, daughter of the above Bishop Hooper, became the second wife of . . . Prowse, Esq., of Axbridge, Somerset. Mr. Prowse bore, quarterly: 1st and 4th, *sa.*, three lions rampant *arg.* PROWSE. 2nd and 3rd, *or*, three bends *az.*, within a bordure engrailed *gu.* On an escutcheon of pretence, the arms of Hooper, as above.

## XXXVII.—CLOISTERS.

*Sa.*, three lions passant *arg.*, between four crosses pattée . . all in pale. RICHARD BEADON, Bishop of Gloucester, A.D. 1789—1802; Bishop of Bath and Wells, A.D. 1802—1824.

## XXXVIII.—FLOOR, CHAPEL OF ST. JOHN THE EVANGELIST.

*Erm.*, on a chevron between three plates, three garbs *or.* GRINDAL SHEAFE, D.D., Archdeacon of Wells, and Canon Residentiary, died A.D. 1680.

## XXXIX.—CHAPEL OF ST. JOHN THE BAPTIST.

In the Chapel of St. John the Baptist is a small set of encaustic tiles, which, after having been left in a state of neglect and confusion in some external locality, were some years ago carefully collected and fixed on the floor of this chapel near its western wall.

As no tinctures are indicated on encaustic tiles of the age to which these remnants belong, some of the proposed readings of their arms may be considered as conjectural and uncertain; while others are well known coats; and from their connection with each other, we are not likely to err in fixing their owners.

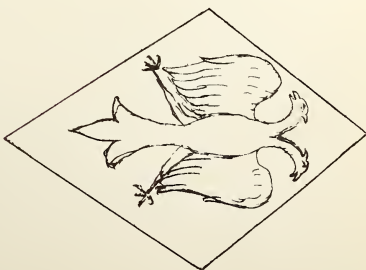
1. A lion rampant (*contournée*), within a bordure *bezantée*. The arms of EDMUND PLANTAGENET, Earl of Cornwall (son of Richard Plantagenet, 2nd son of King John, and King of the Romans). The lion is not crowned as it is on his seal, and is turned to the sinister side of the shield. The lion is for his father's Earldom of Poictou, and the bordure *sa.*, *bezantée*, for his own Earldom of Cornwall. He married Margaret, daughter of Earl RICHARD DE CLARE, whose arms appear on the next tile, viz:—

2. *Or*, three chevronels *gu.* DE CLARE.

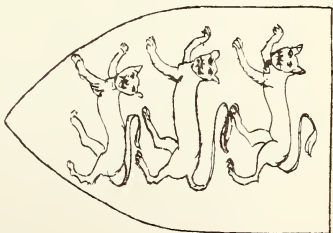
On Edmund Plantagenet's seal the dimidiated arms of Cornwall and Clare are united, as in the illustration No. 10. Edm. Plantagenet died A.D. 1300.



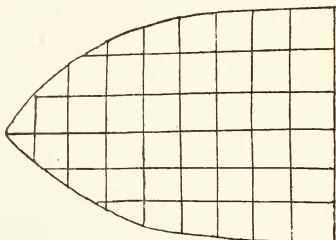
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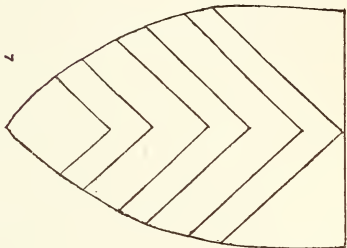
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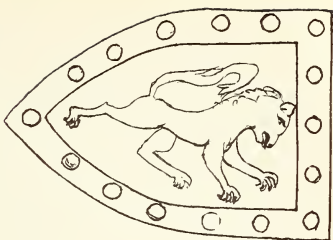
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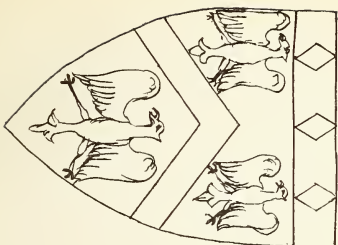
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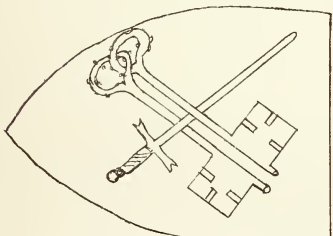
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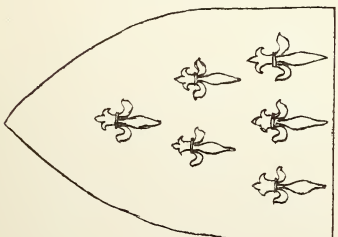
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8



9



10



SEAL OF EDMUND PLANTAGENET  
EARL OF CORNWALL, CHARGED  
WITH THE DIMIDATED ARMS OF  
CORNWALL AND DE CLARE.  
(See Nos. 1 and 2).



3. Checquy. On some of the tiles the tinctures are arranged *arg.* and *sa.*; on others *sa.* and *arg.* No dependence, however, can be placed either on the tinctures themselves or on the order in which they are ranged on the shields.

Arms of St. Barbe (*arg.* and *sa.*) or DE WARREN—Fitz-Warren, etc. (*or* and *az.*)

4. Three lions passant guardant in pale. ENGLAND, from A.D. 1154—1340.

5. A double-headed eagle displayed. Arms assumed by Richard Plantagenet (father of Edmund No. 1) as Emperor, or "King of the Romans." [On a lozenge-shaped tile.]

6. A chevron between three eagles displayed, on a chief three lozenges.

I have not been able to trace this shield to any satisfactory issue. The only two shields furnished by the late Mr. Papworth's very complete and useful *Ordinary of British Armorial*s, are of too recent a date to serve as any explanation of this coat.

7. A cross bottonnée or pommée.

I have no doubt that this is designed to represent the arms of the ABBEY OF GLASTONBURY, viz., *vert*, a cross bottonnée *arg.*

8. *Gu.*, two keys in bend sinister, addorssed and conjoined in the bows, *or*, interlaced with a sword in bend dexter *arg.*; hilt and pommel of the second. BATH PRIORY.

9. In another part of the same chapel, on the edge of a sort of foot pace, are these arms, on an encaustic tile :

Six fleurs-de-lis—3, 2, 1.

(a) France, ancient (before 1405). The French Kings changed this to three fleurs-de-lis as early as A.D. 1364.

(b) Arms borne by Sir John Giffard, A.D. 1348. (In Bower Gifford church, Essex).

(c) *Az.*, semée of fleurs-de-lis. MORTIMER.

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## Wells Palace.

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BY EDMUND BUCKLE.

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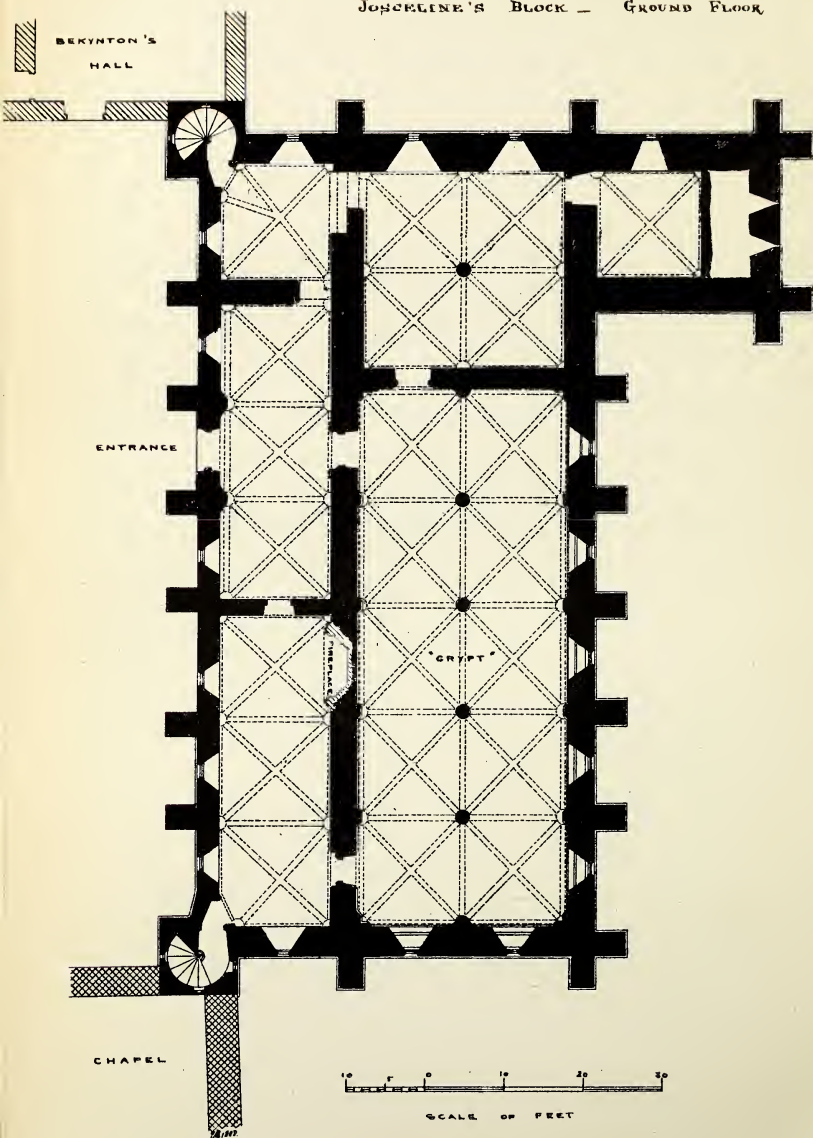
GISA was Bishop of Wells from 1061 to 1088. He introduced the Rule of Chrodegang into his Church, built the Canons a cloister, refectory, and dormitory, and compelled them to live in common instead of in their own houses, as they had previously done. But this change was of short duration. His successor, John de Villulâ, pulled down these buildings and set up a house for himself upon the site. There must have been a house for the Bishop to live in at Wells much earlier than this, but we have no mention of it and no indication of the position which it occupied. It is clear, however, that John chose a fresh site for his building, since he took the ground which the Canons had previously occupied. The Canons' buildings doubtless stood round a cloister adjoining the Church, and Mr. Freeman accordingly states in his *Lectures on the Cathedral Church of Wells* that John's house must (unless the Church has since been moved) have occupied the site of the present cloister. But it appears to me that it is not necessary to assume this. The words of the Canon of Wells are, "Fundum in quo prius habitabant sibi et suis successoribus usurpavit, palatiumque suum episcopale ibidem construxit." If the whole area in which the Palace and cloisters now stand had been previously occupied by the Canons, and John took the whole for his own use, these words would describe the proceeding with sufficient accuracy, even though he did not build his house exactly where the Canons' buildings had stood. John was Bishop of Bath, and he lived at Bath; his Wells house was probably only a manor-





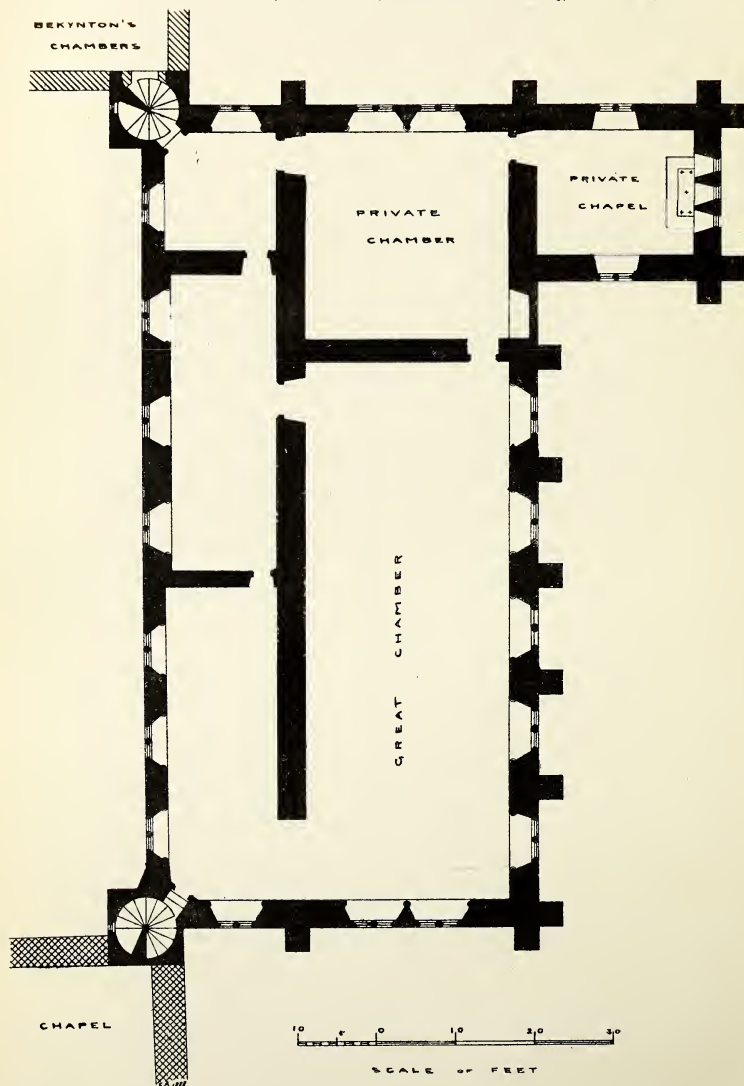
WELLS PALACE N<sup>o</sup> I

JOSCELINE'S BLOCK — GROUND FLOOR





WELLS PALACE N° II  
 JOSEPHINE'S BLOCK — FIRST FLOOR



house. But the Canon of Wells, writing in the fifteenth century, and thinking of the Palace as it existed in his day, naturally used the word *palatium*.

We do not hear of the Palace again until Josceline's time (1206-42). Of him the Canon writes, "Capellas cum cameris de Wellys et Woky nobiliter construxit;" and a great part of his work still remains. What may be called the principal block of the existing Palace (that which contains the entrance doorway and the sitting-rooms) is mainly of the thirteenth century. On Plates I and II, I give plans of the two floors of this building as I imagine them to have been originally arranged. The doorway stood one bay to the left of the present porch, and its masonry is still clearly visible outside. Within this door was an entrance hall of three bays' width, and exactly opposite the outer door was a handsome doorway leading into the principal room on the ground floor, now the Bishop's dining-room, and called the "crypt." This room has a row of Purbeck columns down the centre, and, as has been mentioned, a rather ornate doorway. In my opinion this must have been a living room, and not a store, as many suppose; though against this view must be set the fact that it certainly never contained a fireplace until the present Bishop inserted one. Perhaps it was originally warmed by baskets of charcoal standing on the floor. The iron rings which are built into the ribs of the vault seem also to favour the idea that the room was a mere store, but it must be remembered that in the old times one room was made to serve many purposes, and I do not think much reliance can be placed upon the argument from these rings. I imagine that this was the living room of the Bishop's servants and his guests of an inferior station; in fact the most public room in the house. The two windows at the south end of this room have been altered from their original form; these were lancets, like the others. In other respects this room remains precisely as it was originally built. To the north of this room is a square room with a column in the

centre (now divided up by various partitions), and to the east of this a small room of a single bay, with a space at its extremity, now completely walled up. This space appears to have contained two closets, or possibly a pit below closets on the first floor. What now forms the gallery on the ground floor was originally divided by two cross walls into three rooms. In the centre was the entrance hall mentioned above; to the right and left of that on entering were two passage rooms leading to staircases at the two angles of the building. That to the right was three bays long, and this I take to have been the principal entrance to the Bishop's apartments on the first floor; that to the left, which contains but one bay, led to a more private staircase. The windows on the west side of these rooms were doubtless lancets, like those in the crypt.

What I have called the principal stair still exists. It is that in the angle adjoining the Chapel. Ascending this, we should reach a lobby or waiting-room of three bays' length; for the first floor gallery was divided into three rooms, like the gallery below, as is clear from an examination of the different thicknesses of the outer wall. From this lobby there appears to have been a wide doorway into the Great Chamber; at any rate there is none of the ancient wall left for a space of about ten feet at the end of this chamber. This chamber was 68 feet long and 28 feet wide, and was open up to the rafters of the roof. But it must have been a chamber, not a hall. For there can never have been a kitchen or other offices attached to it, and it would have been most inconvenient to bring the food through the rooms below and up a turret staircase. At the end of the great chamber is a square room, which I believe to have been the Bishop's private Chamber, also open to the roof, and approached on the other side by a lobby from the private stair. The room within this, built out towards the east, I have little doubt was the Bishop's private Chapel; while the central room on the west side was very probably a wardrobe.



If the disposition of the rooms which I have just indicated is correct, there must have existed elsewhere a hall, with kitchen and other offices attached, and probably a chapel, if not other buildings; and the house must indeed have been a palace comparable with the King's palaces. We are dealing with the time of Henry III, and fortunately we have considerable information from the Liberate Rolls about the arrangements of Henry's palaces. From these rolls it is clear that the King's and Queen's apartments consisted each of a suit of rooms containing at least an oriel, a great chamber and a private chamber, while each had a private chapel, though generally separate from the other rooms; a wardrobe, often containing two rooms, and in the principal palaces a hall apiece. Various other chambers are enumerated in the inventories of the King's palaces, so that it does not seem unreasonable to suppose that the whole of the first floor of this building was devoted to the Bishop's suite of rooms. It may be said that the large room is too big to be described as a chamber; but this is not the case; there is an account existing in the Pipe Rolls of the cost of erecting a hunting lodge at Woolmer for Edward I, which is quoted in Turner and Parker's *Domestic Architecture*, vol. i, p. 60, in which the great chamber is described as being 72 feet long and 28 feet wide, which is a trifle larger than the room in question; and as this occurs not in a palace, but a mere hunting lodge, the comparison seems not unfair. The thirteenth century houses, with which we are more familiar, consist merely of a hall and solar, but the remains which we have to deal with in the palace at Wells are undoubtedly much more extensive, and I can at any rate plead for my interpretation of these remains that it accounts for all the principal rooms, and that in a simple manner, consistent with common-sense planning.

The windows on the west front of this floor remain substantially as they were erected. In the year 1846 Bishop Bagot carried out considerable works of restoration and altera-

tion, with the late Mr. Benjamin Ferrey for his architect. At this time the marble shafts and bases were inserted within these windows, but the capitals and arches, and the stonework of the windows themselves (except for certain repairs) remain as they were before. Originally there was probably a short stone bench against each jamb of these windows. It is to be observed that the quatrefoils at the head of these windows are prepared for receiving glass, which was fixed in the stonework; but the jambs and mullions have a square rebate all round, which was intended to receive a wooden casement in which the glass was fixed; when the Bishop was absent these casements were doubtless taken out and shutters substituted, so as to avoid the risk of the glass being broken. Previous to 1846 there were plain sash windows on the east side, and in the large openings at the north and south ends of the building. But Ferrey found the old capitals and arches embedded in the wall, and he inserted under them the present windows, together with the internal marble shafts and bases. These windows are probably very like the original ones, but as they have been arranged so as to admit of sliding sashes, they clearly cannot be an exact reproduction. The windows on the east side have also had their sills lowered, as is manifest outside from the way the string course has been dropped, so as to pass under each of them. It will be observed that I shew on my plan two windows on the east side, where there are none at present, namely, in the two bays at the south end of the Great Chamber. It would be natural to expect windows in these bays, and previous to Ferrey's alterations there were two recesses in the wall in the positions which these windows occupy; but I can detect no sign of them on the outer face of the wall, and I am by no means sure that these windows ever existed. The large double windows at the north and south ends of the building must be viewed in connection with the quatrefoil openings in the galleries over; the rooms being originally open to the roof, these quatrefoils were also windows

in the ends of the rooms, and the whole group of windows in each end wall formed a single composition. The quatrefoils have each double tracery, there being a quatrefoil on the inner as well as the outer face of each wall. The pair of windows at the north end differ from all the other windows in the building, and are of decidedly later character, having fully developed bar tracery, instead of the plate tracery employed elsewhere. The capitals inside these windows are of a very remarkable character, having the foliage growing horizontally round the bell, instead of vertically upwards from the necking, as is usually the case in Early English work. Perhaps they were left in the block, and not carved until a much later period. The three windows of the room to the east, which I believe to have been a chapel, are all modern. I have shewn the doors on this floor in their present positions, but I have no means of knowing whether these represent the original arrangement. The fireplaces I have omitted altogether, for some of these have certainly been altered; before 1846 there was one fireplace near the centre of the present gallery, instead of the two now at the two ends; but there are sure to have been some fireplaces from the first. The whole of the interior of this building was plastered over and whitewashed, and the surface covered with red lines, in imitation of masonry joints. A fragment of this covering remains in one place on the vault of the crypt, and a large quantity of it is to be seen in the roof, in one part of which can be detected three coats of this whitewash, one over the other, and each decorated with red lines in a similar fashion.

The west front of this building has been much altered by Ferrey, but the other three sides are very well preserved. The roofs had originally a steeper pitch, as is shown by a piece of weather course remaining where the Chapel roof abuts upon the main building, which shews exactly what was the original pitch of this roof; the roof over the Great Chamber had probably the same pitch. But the walls are perfect up

to the corbel table under the eaves; and this corbel table, it is interesting to observe, is precisely similar to that which finishes the north aisle wall of the Church, though this latter has since had a parapet added above it. The buttresses had a very delicate little moulding for the nosing of each slope, but, except round the staircase turret, this nosing has everywhere been shorn off, for what reason it is difficult to guess, since the alteration has completely spoiled the outline of the buttresses. This nosing is exactly reproduced in the buttresses against the south wall of the cloister, but in this case the slopes occupy only the face of the buttresses, instead of being also returned round the sides, as they are at the Palace. Curiously enough, Ferrey appears not to have observed the injury which the buttresses have received, for in the buttresses which he added on the west face he has copied the existing buttresses in their present mutilated condition. A plain round string course is carried all round the building, immediately below the sills of the first floor windows, and this string keeps at the same level everywhere, except where it has been dropped by Ferrey for the purpose of enlarging the drawing-room windows, and on the east gable wall of the projecting building, where it is stepped up to a higher level. This shews that, except in this gable, all the windows were placed at the same height; but in this single instance the window was at a greater height above the floor. This variation is strong evidence in favour of my theory that a chapel occupied this position, for it would be natural to raise the sill of the east window over the altar above the level of the sills of the other windows. The small turret between this chapel and the main block is an addition of Ferrey's, as are the conservatory and staircase at the south end of the building.

On the west front the porch, the buttresses, and the upper storey, were all added by Ferrey, who at the same time scraped off the stucco which covered this face of the building. He told Mr. J. H. Parker that he had clearly seen the marks of the buttress slopes against the walls, and so had been enabled



to restore them faithfully. It is plain that there were buttresses against the lower part of the wall, but I feel some doubt whether they rose so high at the new ones do, and it is difficult to believe that these buttresses had no plinth. The plinth on this side of the building remains only round the staircase turret, but there are clear indications of this plinth, shewing where it has been hacked off, for a distance of two bays starting from this turret, and also on the further bay at the north end; and this plinth probably returned round the base of each of the buttresses. The plinth is, however, completely missing in the centre of the front, as though some other building had been joined on here, but it is difficult to see how this could have been the case. The only suggestion I can make is that there may possibly have been a sort of open cloister along the front of the building. This plinth is entirely above the ground, so that the soil here cannot have been raised much. As we shall see that elsewhere the ground has been considerably raised, it follows that this building must have stood upon a sort of terrace, with the ground rapidly sloping away in front. The trefoil-shaped labels over the first floor windows were added by Ferrey, but these were probably a restoration; for he does not show them on the elevation which he drew before he removed the stucco, and so I imagine he was induced to add them on account of traces of them which he subsequently found. But it may be noted that the only one of this series of windows which remains absolutely unaltered, that at the north end of the gallery, has no label, and never had one. The upper storey is entirely new. How this part of the house was originally roofed it is not now possible to determine with certainty. We know that the Great Chamber and the private chamber beyond were covered by one large roof, with a gable at each end. There are only three possible ways in which the rooms which now constitute the gallery could have been covered; either, as at present, by a roof parallel to the main roof, with a gutter between the two of



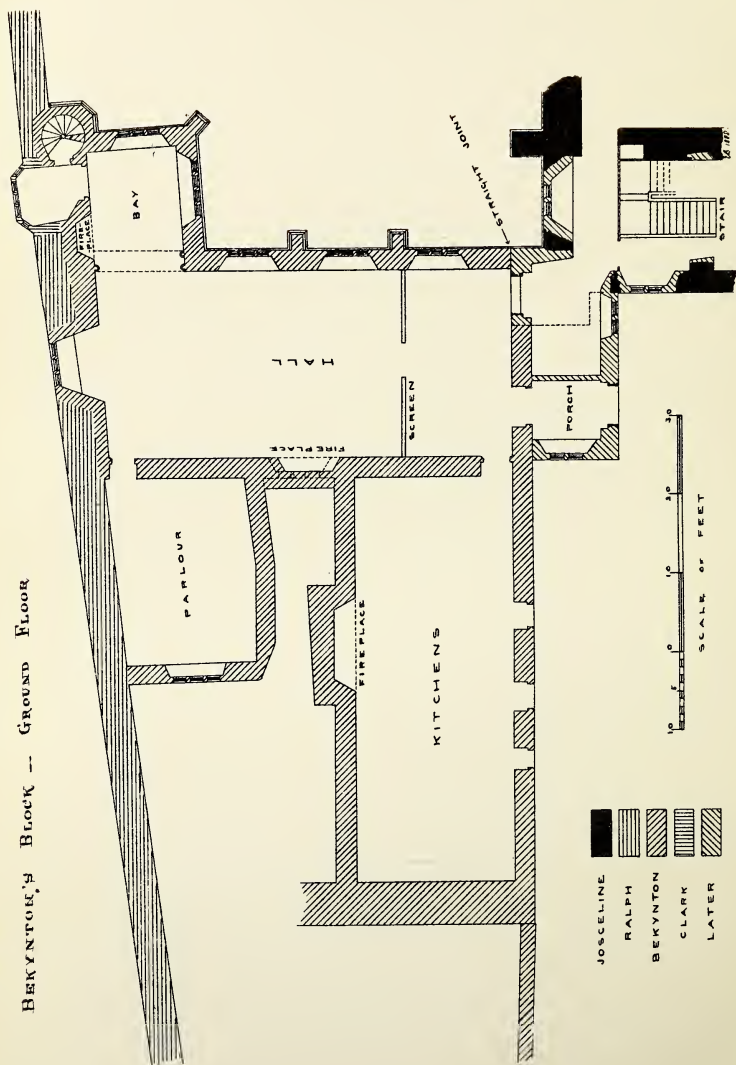
the whole length of the house; or by a series of cross roofs, forming a succession of gables towards the west front; or by a flat. None of these methods were usual in the thirteenth century. The ordinary practice was to build houses of but one room in width, so that a single span of roof covered the whole, or if there was a second room at the side it was covered in at a lower level by a lean-to roof, like the aisle of a church. Of the three methods possible, the one which on the whole appears to me the most probable is that last suggested, the flat roof. We usually associate flat roofs with a much later period, but evidence can be deduced from the Liberate Rolls to show that they were sometimes employed in the time of Henry III. Thus we find an order to "joist that oriol at Clarendon with cambred joists (*gistis cambris*), and to cover those joists with lead (28th Henry III)." By *cambred joists* are meant joists with a slight rise in the centre to throw the water off to right and left. Again, at Winchester, "joist and cover with lead the small chamber at the head of the same chamber, and make a cistern over it (30th Hen. III)."<sup>1</sup> The word *joist* signifies a piece of timber laid horizontally in a floor or flat roof, and is opposed to the word *couples*, the medieval term for a pair of rafters in an ordinary slanting roof; but in these two quotations the meaning is rendered quite unmistakable by the addition in the first case of the word *cambred*, and in the second of the instruction to place a cistern on the roof. It is thus clear that lead flats were sometimes used at this period; but it is only fair to add that long lead gutters were also in occasional use, as, for instance, between the nave and aisle of Pilton Church, which we visited this year. There would, however, have been no convenient access to the gutter, whereas the flat could easily be reached by either or both of the turret stairs.

It will be observed that upon the accompanying plans I have shewn a turret stair at the north-west angle, similar to

(1). Quoted from Turner Parker's *Domestic Architecture*, vol. i, pp. 203, 210.

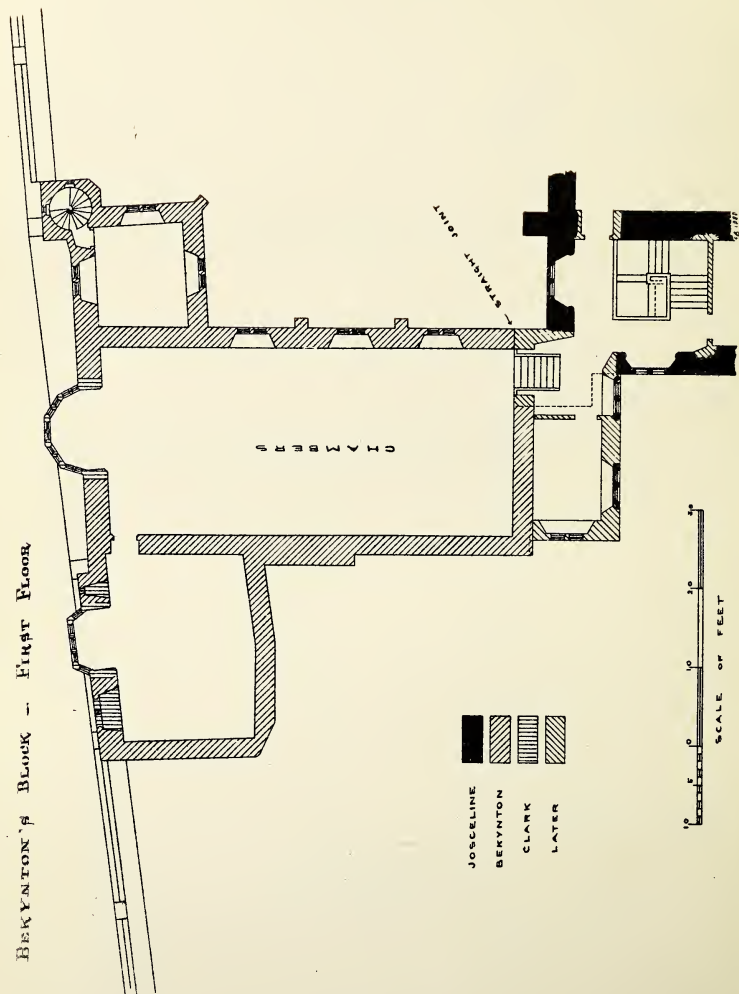


WELLS PALACE No III  
BEKYNTON'S BLOCK -- GROUND FLOOR





WELLS PALACE No IV  
BEKYNTON'S BLOCK - FIRST FLOOR





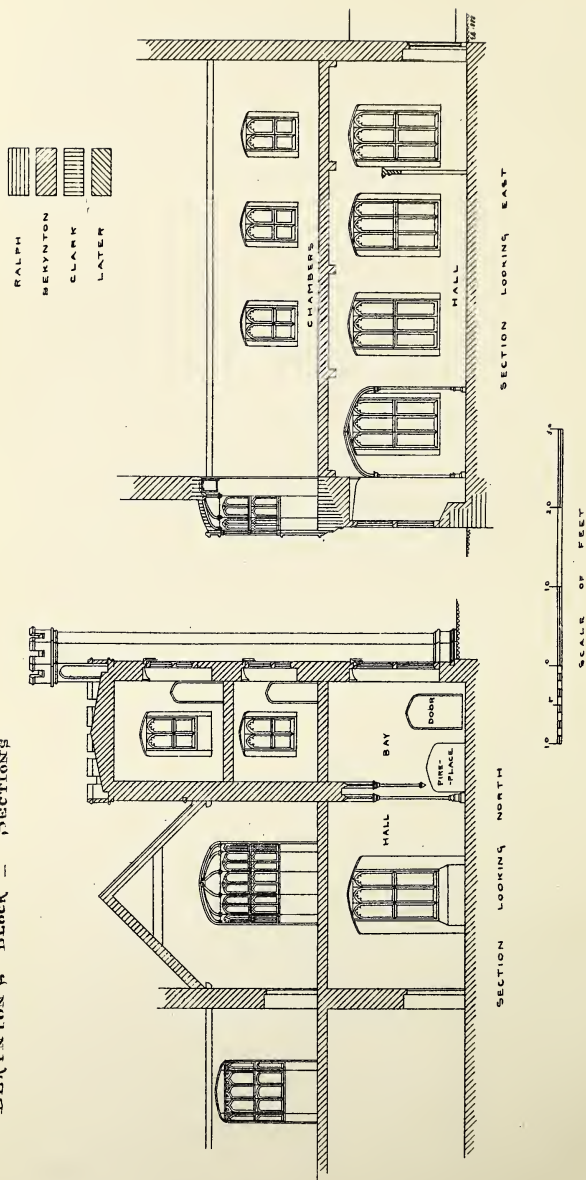
that now existing at the south-west angle. No vestige of this turret remains, but I feel little doubt of its previous existence. On Plates III and IV, I have shewn a straight joint where the east face of Bekynton's Hall joins on to the older building. The straight joint is very marked upon the face of the wall, and it extends the whole height from the ground up to the parapet. Now there is a very curious feature about this joint; there are no quoins on either side of it, but the rough walling is built right up to the joint on either side, and there stops abruptly. This shews that when each of the walls on either side of the joint was built, there was already a wall on the other side of the joint for the building then being carried up to butt against. Consequently there must have been a wall older than either of the present walls which stopped at this point and was properly finished with stone quoins. Again, it was a common habit of the thirteenth century masons, when erecting a building in rubble stone, to raise what may be termed *internal quoins* of freestone, wherever two walls met at right angles; for instance, they built in freestone the part of the main wall against which a buttress abutted. They probably did this for the purpose of finishing the work neatly at these internal angles. At any rate, this was the method they employed at Wells, and it was this which enabled Ferrey to restore the buttresses on the west front. Now such an internal quoin occurs at the very point of the main building from which starts the short wall leading to the straight joint in question; and I have shewn that an older wall must have existed on one side or the other of this straight joint. So that it seems indisputable that a wall of the original thirteenth century building extended here as far as the straight joint. And the length of this wall differs by only six inches from that of the corresponding wall of the turret at the other end of the building. But this is not all the evidence. The staircase at present occupies the end bay of the galleries on the ground and first floors; but it is easy to see that this bay was

(on the ground floor) originally covered by a stone vault, for the greater part of the wall rib over the window still remains. By carrying on the curve of this rib down to the level of the capitals, it appears that this rib did not start from the extreme angle of the building, but left a space of about four feet in the corner. This space gives exactly room for a doorway cutting off the angle of the room, like the doorway into the turret at the other end. It is true that the vaulting over this bay cannot have corresponded exactly to that of the bay at the opposite end; but we know that the builders of this date were not in the habit of reproducing their work mechanically. Taking into consideration the two facts, that there was a wall of exactly the right length outside, and that there was exactly space enough left for a doorway in the natural position inside, I think there is a strong probability of such a turret having existed. Moreover, if such a turret existed, the present plan has developed quite naturally from the older one. The building we are discussing was originally completely detached. In the south-west turret are two windows—one near the bottom, the other near the top—now blocked up, which formerly looked out over the ground where the Chapel now stands; there are also windows looking east and west. So that no building can have joined on at this end; and I assume that none did at the other end. Subsequently the chapel was built up against the southern turret, and Bekynton's Hall against the northern one. On Plates I and II, I have shewn a part of these two buildings, in order to bring out clearly the fact that they were attached to Joscelin's block in precisely similar fashion. Bekynton followed the precedent set by Burnell. On the first floor Bekynton probably cut an opening into the turret, so as to make the existing staircase serve also for his new chambers. This arrangement appears to have lasted until the time of Elizabeth, when turret stairs were very old fashioned. The turret was pulled down, leaving exposed the rough walling where Bekynton's building



# WELLS PALACE No V

## BEKINTON'S BLOCK - SECTIONS



abutted upon it without quoins, and the corner was rebuilt as at present, the short wall forming the connection with Bekynton's Hall being rebuilt up to the straight joint, also without quoins, since none were needed; a handsome oak staircase was inserted, and a good approach formed to the chambers over Bekynton's Hall. All this seems very natural, but there is one fact which it does not account for, the presence of a genuine thirteenth century window on the first floor of this supposed Elizabethan building. The other windows are similar in general appearance; but these, like the windows on the ground floor of the west front, I believe to be actually of a much later date; but this is a subject I shall recur to later. The genuine window is of the same date as those on the first floor of the west front, and I can only suggest that the original plan differed in some respect from that shewn on my drawings, and that this window was preserved and re-used at the time of the Elizabethan alterations. I should add that the top storey of this building, connecting Bekynton's with Josceline's work, was added by Ferrey, who thus converted it into a sort of tower.

I have mentioned that Josceline's block stood completely detached, but I do not intend to imply that it formed the entire house. A hall with kitchen and offices there must have been, and stables and probably other sheds for storing and similar purposes. But it is quite probable that these may have been entirely of wood. Their situation we can only guess, but from the position of the Great Hall, which was the next permanent addition, it seems likely that the site of the Chapel was partly occupied, and that these buildings may have formed something of a quadrangle to the west of the main block, roughly corresponding to the inner court shewn on Plate VI. Then the Great Hall would have been the beginning of an outer court. The different buildings were probably all detached, but connected together by wooden covered ways. An examination of the various levels of floors and



plinths throughout the Palace shews that the ground generally within the wall of enclosure has been greatly raised, but round Josceline's block it has only risen a few inches, so that this block must originally have stood upon a terrace, whether natural or artificial it is now impossible to say.

I am indebted to Canon Church for the information that it was Josceline who first enclosed the park. On the north side the park extends to the southern wall of the cloister; and this wall and the doorway in it are of Josceline's date—indeed, the wall, as I have shewn, has the same mouldings upon the buttresses as occur in the buttresses of the Palace. So that this doorway was originally intended as a direct means of communication between the Church and the Bishop's Palace. At present the door opens inwards, towards the cloister, but it is easy to see that this was not the original arrangement. The rebate for the door remains on the outside, and a beautiful moulding has been ruthlessly destroyed to enable the door to be hung in its present position. Doors have always been hung so as to open *inwards*; consequently, the *outside* of this doorway was towards the cloister, which was regarded as the more public place, and the door led from that into the park. At present there is a flight of steps down into the park, but this is quite inconsistent with a door opening in this direction; indeed, such an arrangement would be both awkward and dangerous. The passage-way must have been on the level, and if the outside of the door was a covered cloister, the inside must also have been covered; otherwise the door would have been made to open the other way. Unless the cloister was merely a path enclosed by a high wall; if the cloister was, as is probable, covered in by wooden posts and roof, it seems to follow that a similar covered way of wood must have led from this doorway to the Palace. Of course the moat and wall did not exist at this date, and the passage-way could easily have been carried over the small streams which flowed from the wells toward the town.

For convenience, I have spoken of this block throughout as Josceline's, but upon a closer examination it does not appear to be entirely of one date. The walls vary considerably in thickness, those in the northern part being the thickest, and therefore presumably rather older than the rest of the work. Under the windows of the first floor, on the west front, there is a change of masonry, apparently due to the blocking up of older windows at a lower level, for the sake of inserting the present range. In these cases the blocking up has been done with Douling stone, and it is very probable that some of this stone is wrought on the side embedded in the wall, having been taken out from an older building. A similar piece of stone, with dog-tooth upon it, is built into the wall lower down. Again, it has been pointed out that the great window at the north end is later than the rest of the building; this window is almost certainly later than Josceline. We are told that Josceline also added a chamber and chapel to the manor house at Wookey. The only thirteenth century work still existing there consists of a window jamb, which has been ornamented with a detached shaft and carved capital, and a doorway with detached shafts, carved capitals, and a moulded arch. Except for a slight variation in the moulding of the arch, these remains exactly correspond with the ornamental work at the Palace. And it is a fair conclusion that the ornamental work at the Palace is of Josceline's date. But it is quite possible that the main part of the walls was also built by him, and that he effected the alterations (if alterations there were) a few years afterwards. As he was at Wells for twenty-nine years, there was ample time for both. The Rev. J. A. Bennett read an interesting paper at the meeting of the Archæological Institute last year, in which he shewed that the distinguished architect, Elias de Derham, was closely connected with Josceline, and it therefore seems probable that he would have been employed to design the buildings erected by Josceline at Wells. It would be necessary to undertake a study of Elias's

known work before giving an opinion whether or not he was the architect employed at Wells. But there is one difference between the architecture of Wells and that of Salisbury, and the King's Hall at Winchester, which is very striking, which consists in the wealth of carving alike in the Palace and in the West front of the Church, to which there is no parallel in the other buildings. In the case of Salisbury, this is easily accounted for. The undertaking was so great that we may well believe the architect had not the money at his disposal for carving many capitals. But it is not easy to account for the poverty of the hall at Winchester on any such hypothesis. Henry III spent money lavishly upon his buildings, and in particular we find him constantly giving orders for the adornment of Winchester Castle. But in this building I believe all the capitals are merely moulded, and the arch mouldings are very poor. At Wells, on the other hand, I doubt if there is a single capital of this period which is not carved, except those to the vaulting of the lower storey of the Palace, which was clearly an inferior storey. As a set off against this argument, it may be urged that the tradition was in favour of carving at Wells, for we have plenty of beautiful carving of both earlier and later dates. I certainly am not in a position to give an opinion upon this question at present.

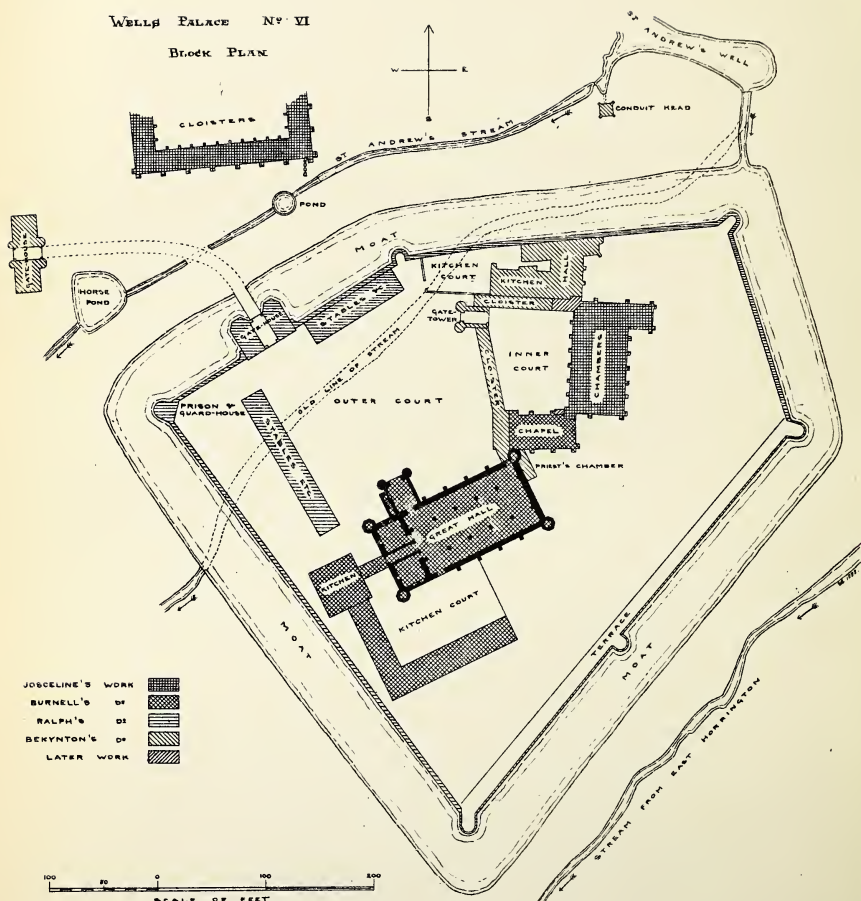
#### THE GREAT HALL.

Of the present buildings the next in point of age is the Great Hall built by Robert Burnell (1275-92). The Canon of Wells says of Burnell "*aulam episcopalem Wellensem sumptibus suis fieri fecit*," and there is no reason to doubt that the tradition is correct. This Hall is now a beautiful ruin, but sufficient remains to enable us to picture with considerable accuracy what was its original aspect. We have also a brief description of it by William Worcester (*Itin.*, Ed. Nasmith, 1778, p. 284): "*Memorandum quod aula episcopatus Wellensis continet per estimacionem circa 80 gressus super navem*



# WELLS PALACE N<sup>o</sup> VI

## Block Plan





et duos elas. Latitudo ejus continet circa 40 gressus. Et habet pulcrum porticum archuatum cum volta." This passage is rather difficult to understand. The first dimension of 80 steps must be intended for the length, in spite of the description that it is taken "over the nave and two aisles;" this phrase should apparently be transferred to the next line, which gives the width. The actual dimensions of the Hall are, according to Pugin's measurements, 115 feet by 59 feet 6 inches, internally; dimensions which do not agree at all with Worcester's figures. But the external dimensions, including the turrets, are about 163 feet by 80 feet; and these are, I imagine, the dimensions which Worcester intended, for I find from other instances that his step was about equivalent to two feet. And Worcester merely says that the length was "at a guess about 80 steps." But this method of measuring was hardly fair, since it includes in the Hall, the solar and offices under, which are enclosed within the main walls of the building. On Plate VI will be found a ground-plan of the Hall. The Hall itself, it will be seen, consisted of five bays, divided by piers into nave and aisles, as Worcester mentions (I have no authority for the exact positions of these piers); at the west end is a wide passage passing between the buttery and pantry and leading to the kitchen. Over these rooms was a large solar, and on the north side an ample porch, with a stair by its side leading up into the solar.

Even apart from Worcester's note upon the subject, we should have had no difficulty in arriving at the conclusion that the Hall was divided up by two rows of piers; for we have abundant evidence, both documentary and from existing buildings, that such was the usual arrangement of the early halls; and we may feel considerable confidence that there was no carpenter in England in the thirteenth century who would have dared to throw a roof across a span of sixty feet. In fact there is but one medieval roof in this country which has so wide a span, the roof of Westminster Hall, which was

erected at the end of the fourteenth century. At the period we are speaking of Westminster Hall like that at Wells was divided into nave and aisles. There was, of course, no clerestory, and externally the roof would have appeared as though it consisted of but a single span; the pitch can be determined from the bottom stone of the coping at the east end, which still adheres to the north-east turret; this pitch was not far from  $45^{\circ}$ . Internally, however, the roof was supported by the columns as well as by the outer walls. These columns may have been of either wood or stone, for both were employed for this purpose. If of stone, they were probably connected by arches, so as to form a pair of arcades. Since, unfortunately, the two end walls of the Hall have completely perished, we are unable to determine this point with certainty; but from the vast size of the building, and the consequent great strength and height required for the piers, it certainly seems probable that they were built of stone and connected by arches. The walls are about 35 feet in height from the floor line to the roof plate, and about 45 feet externally, from the ground to the top of the parapet. The ridge of the roof must have been about 65 feet in height. The east end of the hall was of an unusual design. At the level of the parapets a gallery was boldly corbelled out, so as to form a passageway connecting the two corner turrets, as is clear from the remnants at the northern end. The principal windows in the east wall must have been kept below this gallery, and so could not have risen any higher than the side windows; though their sills being placed immediately over the high table, must almost certainly have been at a higher level. Perhaps there were no windows, or only one large circular one below the gallery. The triangular space formed by the gable end above the gallery seems to have been almost entirely filled with windows; at any rate, there were windows quite close down to the lower angles of the triangle, for the jamb of that at the northern end still remains. The west end of the Hall was formed by

a wall four feet thick, just to the west of the two doorways, the position of which is marked by the scar upon the two side walls where this wall joined them. Over this wall rose the west gable of the Hall roof; a lead flat extended from this wall to the west end of the building. That this was the case is evident from the marks of beams in the west wall, showing that they were laid transversely to the main roof, and from the fact that this part of the building has a horizontal parapet round three sides (the fourth side being formed by the gable of the big roof); it may further be noticed that the change of roof is marked by a change of level in the parapet on the north wall, the western portion of which is of a less height than the rest. On the north side of the Hall was a large porch, which rose almost as high as the existing walls, as is evident from Buck's view, and from the fragments of gutter, etc., which remain embedded in the wall. This porch had a flat lead roof originally (though at some subsequent period a slate roof at a higher level was substituted, of which also the mark remains), and there are openings left in the main parapet to enable persons to pass easily from the one roof to the other. By means of the two broad gutters along the sides, and the lead flat at one end, and the gallery corbelled out at the other, it was possible to walk all round the roof of the Hall. The parapet is formed into battlements all round; and the porch was finished similarly with battlements, and with turrets at the angles. This treatment suggests the idea that the Hall was intended to be capable of withstanding an attack. But this defensive architecture is, in fact, purely ornamental. There are no loops in the battlements, and the turrets would be quite useless in case of an attack, while no effectual means could be devised for protecting the great windows, which come down almost to the ground. The turrets are actually utilized as follows: that in the north-east corner contains a stair from top to bottom; that to the north-west, a stair leading from the window jamb of the solar up to the roof; in the south-west

turret is a small room on the first floor level, with an elegant groined vault, which contained two closets, with a pit underneath; there are, apparently, no openings into the south-east turret.

The solar was a fine room, 60 feet long by 23 feet wide, with a window at each end, and a window and a fireplace on the west side; on the east side there may have been some opening for looking down into the Hall. The doorway is in the north-east corner, and was approached by a flight of straight steps, which started from the outer end of the porch. In Buck's view the building containing these steps is shewn; it was covered by a penthouse roof against the side of the porch. We learn from Worcester that the porch was vaulted; over this vault was a room approached by the staircase leading to the solar, or possibly by a separate stair in one of the two porch turrets.

Beneath the solar were the pantry and buttery, each with two windows at the side and one at the end, and each containing a curious recess near the corner, which appears to have been a cupboard. Between these two lay the kitchen passage, as is proved by the doorway in the centre of the west end. The kitchen itself must have stood in the position indicated on Plate VI, and have been connected with this doorway by a covered way. The doorway on the south side would naturally have led to the kitchen court, and the Bishop tells me that in a dry summer the foundations of extensive buildings make themselves apparent through the grass in this part of the garden; so I have roughly indicated buildings round a court on this side of the Hall.

The plan of Hall and offices which I have thus sketched out is of the normal type, except in one point. It is not usual to put the solar at the lower end of the Hall, as in this case; its ordinary position is immediately behind the high table, and the present arrangement seems very inconvenient. There exists a small doorway in the corner of the Hall, by the daïs,



by which the Bishop and his principal guests could easily retire to the more private part of the house; but if they used the solar as a withdrawing room, it was necessary for them to pass down the entire length of the Hall and out into the porch. A possible explanation is that this solar was intended for use only upon grand occasions, when such a procession out of the Hall would have had a dignified effect. I shall have to recur again to this doorway on the daïs after speaking of the Chapel.

It is right to mention that this same Bishop Burnell built himself a house at Acton Burnell, in Shropshire, of which much remains. This is a comparatively small building, but with some resemblance to the Wells Hall. It forms a square, two stories high, with a large square turret at each of the four angles.

#### THE CHAPEL.

The similarity of style between the Chapel and the Hall is apparent at a glance. Indeed, it would not be easy to say which was the earlier building, but that an examination of the angle turret connecting the two buildings reveals the fact that this turret belongs to the Hall, and that the Chapel has been built up against it. This turret corresponds in its design to the three turrets at the other corners of the Hall; and it has a window near the bottom in a position which would have been out of the question if the Chapel had been already built, looking out almost into the Chapel wall. In its upper part, however, the plan of the turret is slightly altered, so as to make it do duty for both buildings; and I imagine that before it had been carried to this height the design of the Chapel had been determined on, and perhaps part of the work had been already executed. In plan, the Chapel consisted of an ante-chapel of one bay, with a choir of two bays beyond the screen; it was doubtless furnished very like the Vicars' Chapel in the Close, with a few stalls along the side walls



and return stalls against the screen. On the south side is a low-side window in the usual position near the west end of the choir. In the ante-chapel were three doors: the principal door at the west end, a priest's door on the south side, and a small door to the bell turret on the north. The priest's door is very awkwardly placed, being jammed close up against the turret of the Hall, and it is difficult to see the necessity for putting one at all. Was there a priest's chamber somewhere on this side of the other buildings? If there was not, the priest would have had to pass into the Hall through the porch, out at the other side, and so round the outside of the Hall, in order to get to this doorway at all. Subsequently a priest's chamber or vestry was built in the corner between the Hall and Chapel, as I have indicated on Plate VI. For a late doorway was inserted in the turret at a higher level, which must have opened into an upper storey or else on to leads. In either case there must have been something underneath. But this was not the original intention, for the priest's door opened inwards into the Chapel; if there had been a room directly outside this door, it would have been made to open the other way, into the room, and not into the Chapel. There is no fragment left of either screen or stalls, but I think their previous existence may be fairly inferred from the general disposition of the building. When the Chapel was built, the turret at the angle of Josceline's building was raised to the level of the new roof. Access was thus obtained to the roof from this stair, and also from the stair in the Hall turret; but in spite of the existence of these two stairs, a third was built in a square turret at the north-west corner of the Chapel, in which were also hung two small bells. The doorway through the foot of Josceline's turret into the east end of the Chapel is clearly modern.

In the architecture of the Chapel the beauty and variety of the carving are especially noteworthy. The Early English trefoil is still occasionally employed, but a great variety of

natural leaves are also introduced, and these leaves are sometimes arranged after the earlier fashion, growing upwards from the necking of the caps; sometimes they are disposed round the bell in the later fashion. The whole roof is an excellent example of a transitional stage in the history of carving. It may be remarked that the vault over the steps leading to the Chapter House is of the same date, and of similar workmanship. The west window is of later insertion, and the Chapel has been twice restored—once by Bishop Montague (1608-16), and again in this century. The large corbels supporting the vaulting shafts must be modern, and the levels at the east end and the arcading on the east wall are clearly not original. The general floor level has been slightly raised, but even now it is two steps below the ground level outside. The Hall floor was also slightly below the present ground level. This shews how much the level of the ground has been raised over this part of the area.

On the north side there is an indication of some structure having been formed at a considerable height above the ground between Josceline's turret and the next buttress. That this was a late addition is clear from an inspection of the doorway in the turret by which access was obtained to it. It will be observed that this structure was thrown across the upper part of the easternmost window, and would have partially hidden this window from the outside. It is not easy to say what this was intended for, but I incline to the opinion that part of the window was taken out, so that this external gallery looked into the chapel, and formed a private pew, the occupants of which could see without being themselves seen. The position of this gallery corresponds exactly to that of the Royal pew in St. George's Chapel at Windsor, and the Duke of Buckingham's at Thornbury, and (except that these were on the ground level, and indifferently north or south) of the Royal pews in the Saintes Chapelles of Paris and Vincennes.

I have mentioned the possibility that in Josceline's time the

plan of the house followed roughly the lines of the inner court shewn on Plate VI. Whether or not that was the case, it is not improbable that shortly after the completion of Hall and Chapel, a cloister was built in the position indicated, so as to divide the inner from the outer court. I shall be able to shew that such a cloister existed at a later period, and that something of the kind was built at this time is clear from a sinking in the wall of the Hall just to the right-hand side of the small doorway leading on to the daïs. This sinking was formed to receive a small shaft with its cap and base. The general outline of the capital is clearly visible, and it proves that the addition was made in the Decorated, and not in the Perpendicular style. It is equally obvious that this addition was not contemplated when the Hall was built. It is tolerably certain that this shaft belonged to an arcade, which extended at least across the west end of the chapel, and that the space between it and the Chapel was covered in; for a doorway, which appears to be original, is found in the bell turret, at a convenient height for obtaining access to the leads over. Whether this cloister was at this time carried on as shewn on Plate VI it is impossible to say; it may well be the case that only the part in front of the Chapel is of this date, and the rest of the cloister entirely Bekynton's work. At some later period a doorway was cut in the Hall turret, to connect that also with the leads over the cloister. In the wall of the Hall, over the doorway from the cloister to the daïs, is a long straight joint, formed with quoins on one side, looking like the jamb of a closed window. But there is no room for a window here, since this joint is quite close to the first of the great Hall windows, and it is impossible to believe that this wall is any older than the rest of the Hall. I may mention that Buck shews only three windows on this side of the Hall, and makes this end bay appear to be all solid masonry; although he does shew the four windows on the opposite side of the Hall. This I cannot understand, and I can make no

guess at the meaning of the straight joint to which I have called attention.

#### THE FORTIFICATION.

We now come to the time when the house was enclosed by fortified walls and moat. This was the work of Bishop Ralph of Shrewsbury (1329-63). Of him the Canon of Wells writes, in the first edition, "*Radulphus de Salopia . . . . palacium episcopale Wellense muro lapideo batellato et carnellato cum fossatis claudere fecit;*" and in the second edition, "*Iste etiam episcopale palacium apud Welliam forti muro lapideo circumcinxit et aquam undique circumduxit.*" The license to crenellate is dated 14th Edward III (1340), and is in these terms: "*Cimiterium ecclesiæ Cathedralis Wellen. et procinctum domorum suarum et Canonicorum infra civitatem Wellen. muro lapideo circumquaque includere et murum illum kernelare batellare ac turres ibidem facere;*" from which it appears that the fortification of the Palace was only part of a grand scheme which included the fortification of the cemetery and liberty. Apparently, however, the only part carried out was that which still remains around the Palace. The style of the work agrees with the date assigned to it, and some of the windows in the gate house are exactly like those which remain of Bishop Ralph's original buildings in the Vicars' Close. The space enclosed forms an irregular pentagon, with a bastion at each angle and an additional one in the middle of the south-east side. Five of these bastions are hollow, but the sixth, that in the western angle, contains a building of two storeys. The lower storey formed a prison for criminal clerks, which was subsequently known as the Cow-house. "*Prisona domini episcopi vocatur le Cowe-howse infra palatium episcopale.*" (Harl. 6,966, A.D. 1510.) Parker says that it was also called the Stock-house, but this name I have been unable to verify. Over the prison was a guard house, entered from the allure of the wall on either side. The wall is four foot thick, of which 2 feet 6 inches forms the allure; the remaining 1 foot 6 inches,



the battlemented parapet. On the south-east side, however, the earth taken out in digging the moat has been banked up against the wall; so that on this side the allure consists of a wide terrace. The gate-house has a vault over the roadway, and vaulted chambers on each side. The gate was defended by a portcullis and drawbridge, as is evident from the slits for the former and the chains of the latter. This gate-house has since been altered by the insertion of some renaissance windows which add considerably to its picturesque effect.

The formation of this wall and moat must have made a great difference in the appearance of the Palace and its surroundings, and it may be worth while to pause here to consider what was the original course of the streams from the wells. There are now three streams through the town. One comes down the valley from the direction of East Horrington, and passes close outside the moat on the south-east side, being only divided from it by the Bishop's drive to the gate on the Shepton road; it then follows the line of Silver Street to Southover. Though so close to the moat, this stream has no connection with it. The second stream starts from a sluice near the middle of the south-west side of the moat, and, after passing round two sides of the recreation ground, falls into the stream first mentioned. The third is St. Andrew's stream. This starts from a sluice near the west corner of the moat, turns the mill in Mill Lane, and eventually joins the other streams in the fields towards Glastonbury. In comparatively recent times this stream was fed direct from St. Andrew's well instead of passing through the moat, as at present, and the upper part of this old stream still exists. Leaving the well near Bekynton's conduit, it flows in a westerly direction for about fifty yards, but it then disappears underground, and its waters are conducted at right angles to its former course direct into the moat. Formerly, this stream fed a small stone-lined pool, midway between the cloister and the moat, and nearly opposite the cloister doorway (the purpose of which I do not know);



it then passed underground, beneath the Bishop's drive, to a horse-pond, close inside the Bishop's Eye; after which it took its present course towards the mill. So that this stream was not interfered with in any way by the formation of the moat; and there was a good reason for leaving it alone, for this stream provided the power for both the Bishop's and the town mills. It appears to have been a natural stream, and not a leet, both from its name, and from the length of its independent course; if it had been artificial, it could have been turned back into the main stream much sooner. It appears, then, that the water of the moat was obtained by diverting the second stream which I mentioned; that which starts from a sluice near the middle of the south-west side of the moat. Bishop Hobhouse informs me that part of the wall nearly opposite to this sluice is built upon arches, which are visible only when the moat is emptied; and he suggests that these arches indicate the position of the ancient stream, where it might have been difficult to obtain in any other way a good foundation. If this surmise is correct, it would seem that this stream left St. Andrew's well near its east end, and flowed to the north of the inner court of the house, much where the north limb of the moat now flows; but afterwards turned towards the south-west, and intersected the outer court. That this second stream is natural, and not a mere drain to take the overflow from the moat, is clear; since the easiest way to form such an overflow would have been by making a connection with the stream from East Horrington, somewhere on the south-east side of the moat, where a drain of a few yards' length would have sufficed. Josceline's block was probably placed on the highest ground to be found in a site which was inclined to be damp, since its floor-line is 18 inches higher than any of the other floors in the palace; but Ralph's alterations destroyed all the natural contours of the land, for he doubtless used the earth taken out of the moat for levelling up the lower parts of the space enclosed within the walls. Since

his time the ground must have been again raised, probably by the rubbish resulting from the destruction of buildings from time to time, and by again using the earth taken out of the moat, when it has been cleaned out, and when it was partially widened by Bishop Beadon.

#### THE BARN.

Before dealing with Bekynton's work, I ought to mention the Bishop's Barn, which was built probably in the first half of the fifteenth century. The barn formed the principal building of the Bishop's home farm; in it was stored the produce of the park and any other lands in the vicinity which may have been farmed by the Bishop. The Barn has been uninterruptedly used for the same purpose from the time of its building till the present year, when the Palace Farm has been rebuilt upon a fresh site, and the barn is, in consequence, of no further use to the farmer. The only features of special note about this Barn are its great length—it measures 110 feet by 25 feet 6 inches—and the large number of buttresses on the sides. These buttresses are only 6 feet apart in the clear, and there are twelve of them (besides those on the projecting gateways) on each side, just double as many as at Glastonbury, where the Barn is only 25 feet shorter. This Barn has, however, no sculpture or other carving, such as are found at Glastonbury and Pilton.

#### BEKYNTON'S WORKS.

Bekynton sate from 1443 to 1466, and he was a great builder, as the prevalence of his arms and rebus about Wells sufficiently attest. But this coat and rebus are not to be found within the walls of the Palace, except upon some shields, which have been discovered and built into the walls of the crypt and ground-floor gallery during the time of the present Bishop. All the same, Bekynton added considerably to the buildings of the Palace, as the following quotations will show.

“[*Ecclesia.*] habet insuper adjunctum ingens palatium, miro

splendore decorum, fluentibus aquis undique vallatum, et delectabili murorum turrillorumque serie coronatum; in quo præsidet dignissimus ac literatissimus præsul, Thomas, hujus nominis primus. Hic nempe sua industria et impensis tantum isti splendorum civitati contulit, tum ecclesiam portis, turribus, et muris tutissime munieudo, tum palatium in quo residet, ceteraque circumstantia ædificia amplissime construendo, ut non Fundator, imo potius decus ac splendor ecclesiæ, merito debeat appellari." (MS. cclxxxviii, Library of New Coll. Oxon.) This passage occurs in a manuscript edited by Thomas Chaundler, Chancellor of Wells, A.D. 1452, and dedicated by him to Bekynton, by whom it was presented to the Chapter Library. It contains an illumination representing the city, Cathedral, and Palace of Wells; but, unfortunately, it is clearly drawn from memory, and I am unable to identify any of the Palace buildings. The passage quoted is in a very exaggerated style, and proves no more than that Bekynton did some work at the Palace.

Worcester was also a contemporary of Bekynton's, and he was not under the same temptation to flatter him. His notes are fortunately more precise:—"Item fecit fieri aliam portam ad introitum de le palays, et custus dictæ portæ fuit CC marcarum et ultra. Item fecit fieri de loco arborum in parte boriali aulæ archiepiscopi viz claustrum,<sup>1</sup> parluram, cameras pro dominis advenientibus, cum coquina largissima ex magnis sumptibus ultra mille libr. cum conductibus aquæ ad coquinam, ad le botrye, cellarium, le bakehous, ad lez stues ad nutriendos pisces. Item dedit communibus et burgensibus Wellens. conductum aquæ pro communi utilitate dictæ civitatis pro 20 libr." (fol. 212). I will return later to a consideration of the precise meaning of this passage.

Bekynton himself states in his will that he had received

(1). Nasmith (p. 286) reads *claustri*, but the word is clearly written *claustrum* in the MS. The width of the Hall should be stated as 40 steps; not as 46, as quoted above from Nasmith.

nothing for dilapidations from his predecessor Stafford, although Stafford obtained for dilapidations on his accession from Bubwith's executors "in pecuniis 1600 marcas, ac in bonis aliis, ut in mitris, jocalibus (jewels), et rebus aliis pretiosis, ad valentiam 1200 marcarum . . . . Et nihilominus dictus predecessor meus omnia et singula pene manneria et loca, ad Episcopatum meum pertinentia, nulla quasi reparatione pro temporibus suis facta, (quanquam 18 annis et amplius in ista sede sederit) plurimam defectiva, ruinosam, et ad terram usque quasi pro majori parte collapsa, notorie dimisit, et super humeros meos onus omne reparationis ipsorum contra conscientiam reliquit. . . . . Veritas est, quod citra consecrationem meam circa reparationem, refectionem et ædificationem maneriorum et locorum, ad Episcopatum meum pertinentium, expendi de meis plusquam 6000 marcarum, ut libri annales et rotuli ostendere possunt." Consequently he leaves to his successor a hundred pounds, provided he will accept that sum to cover all dilapidations, otherwise the money to be used by his executors to fight his successor's claim to dilapidations.

There are two points in this interesting document to which it is desirable to call attention. In the first place the dilapidations spoken of refer not to the Palace, but to the *manors and places* belonging to the see. In the second place Bekynton makes no claim that he is leaving the buildings in a condition to need no repairs; indeed it appears to be his opinion that the hundred pounds will not cover the necessary repairs, though he considers that this is as much as he is in equity required to find towards that object. This is important, for since the dilapidations had been assessed at 2800 marks 18 years before his accession, and nothing, or very little, had apparently been expended upon repairs during that period, it is probable that a large part of the 6000 marks he had spent would have been swallowed up in mere restoration, and we should expect to find no great quantity of new work during his



episcopacy. It is, however, quite consistent with this document to suppose that he may have left some of his manors in the ruinous state in which he found them, and may, at the time, have added considerable new buildings to the palace.

Unfortunately, Leland seems never to have got inside the Palace, and Godwin has no information to give, but what he derives from Bekynton's will. But there is an important passage in Chyle's *History*, circa 1680: "In the palace besides repaires he only added that middle Tower or Gate, under which is the passage, goeing from the greate Gate to the House, as also that Cloister, which heretofore joyned thereunto, and reachd to the end of the Greate Hall, as does and did appeare by his Coate of Armes and Rebus thereon infix't."

These passages clearly shew that Bekynton spent large sums upon the Palace, and did much building there. I shall presently recur to these quotations, and explain what I believe to be their exact meaning. Meanwhile, I will describe the buildings to which I understand them to refer; and I will begin with the block on the north side of the inner court. Plates III and IV shew plans of this block; and Plate V, two sections through it. These drawings do not shew the buildings as they were originally erected, but as they appeared after certain alterations were made in them. Bekynton's work can, however, be distinguished by the hatching. On the ground-floor we find a Hall, entered direct from the court-yard, as appears from Plate I, where the original arrangement of this end of the building is shewn. The Hall was 52 feet long, 24 feet wide, and 17 feet high, and was covered with a flat ceiling. There were three large windows on one side, and a fireplace opposite; a similar window at the end, cut through Ralph's enclosing wall; and a large square bay at the upper end, containing two large windows and a fireplace, which was separated by an arch from the main room. This arch still exists but it is hidden from view, being now enclosed, together with the heads of the windows of the bay, in a small cistern



room which has been formed in the space between the ceiling of the ground floor and the floor above. The fireplace opening here has been turned into a cupboard, but the flue above it remains. Beyond this bay is a small room, obtained entirely in the thickness of the wall, which is here very great; and this room seems to be original, though its window is later. This little room was subsequently used as the Bishop's wig room. From this room starts the turret stair which leads to the two small rooms in the tower over the bay. On the other side of the Hall from the bay is another room, which I am inclined to think may be of slightly later date, but which I shall for convenience describe along with these buildings. This is entered from the Hall, and must have had its window on the side opposite the door looking into the kitchen court. This room has a curious bend in the middle of one wall. At present the Hall screen is of Jacobean date, but it is probable that this screen replaced an older one in the same position. The hall fireplace occupies a position which was formerly filled by a window, and it will be seen from the plan that a window here would have looked out into a narrow court between the other buildings. Whether the Hall was originally built with a window here, or whether this old window is a sign that the wall is older than the Hall, I am unable to say. The line formed by the jamb of the window is now exposed in the servants' hall. The kitchen block extended along the side of the inner court of the house, and this block is difficult to understand. There is a large fireplace in the middle of its length, and a thick wall at the end, which must have contained further provision for cooking; but the difficulty consists in the three doorways opening into the court, which are shewn upon the plan. These doorways can be clearly seen upon the outer face of the wall, and they appear to be of the same date, but each is a different width. And I cannot see how the interior partitions can have been arranged so as to account for the presence of three doorways in this position. Two would be

natural enough; one into the main kitchen, the other to the back kitchen or scullery. There was also, without doubt, a door between the kitchen and the Hall; the position I have assigned to this is that of a door which has been recently blocked, owing to a re-arrangement of the kitchen offices. Apparently the present kitchen court follows the old lines, for the entrance to it is through a gateway of the fifteenth century.

The approach to the first floor was, I believe, by the old turret stair, in the manner shewn on Plate II. The large space over the Hall was no doubt divided by partitions into a suite of chambers. Probably there was no doorway through to the small chamber in the tower, which was reached by its own turret. In the tower there was another chamber over; the rest of the building was of two storeys only. It seems probable that there was no upper storey originally over the kitchens. It was not usual, and there remain traces of a broad string-course below the first floor window, which may well have been originally an eaves-course.

This building is now divided into three storeys in height, but the levels of the old floors can easily be traced. The design of the east front is also obvious. Over each of the large windows on the ground floor was a two-light window with a transom on the first floor. The eaves-course was surmounted by a parapet which was probably battlemented, and a large pinnacle rose from the top of each of the buttresses. The tower was likewise finished with a parapet and pinnacles, and was covered with a lead flat instead of the present slate roof. There is more difficulty about the north front overlooking the moat. The large bay windows are later, and the Early English windows are all modern. Probably there was one large flat window in the place of the great bay over the Hall window. But I think the room on the west of this one was lighted by a couple of two-light windows on this side. For a drawing by Hearne, in 1794, shews a square label in

the position where I have indicated in Plate IV a closed window. Just to the east of the bay window of this room there still exists a narrow loop, which must have lighted a small closet, since there cannot well have been a turret stair in this situation. The doorway and the bay window on the ground floor are both later insertions. It will be noticed that the upper storey of the building stands upon the top of Ralph's wall, and one window on the ground floor has been cut through this wall, shewing that at this period it was felt that the fortification was no longer necessary.

Buck's view, taken in 1733, shews the tower between the inner and outer courts which is mentioned by Chyle, and I have laid it down in Plate VI, as well as I can from that drawing; but since Buck's perspective is not perfect, it is not possible to ensure the accuracy of my plan. Chyle asserts that this tower, which was standing when he wrote, was decorated with Bekynton's rebus and arms, so that there can be no doubt that this was Beckington's building. Chyle also mentions as Bekynton's work "that Cloister, which heretofore joyned thereunto, and reachd to the end of the Greate Hall, as did appeare by his Coate of Armes and Rebus thereon infix't." Chyle is not to be depended upon as an antiquarian, but we may fairly infer that he is here writing about a building which had recently perished, and of which the tradition was still fresh; so that I feel no doubt that his statement in this instance may be believed, and that Bekynton either built a cloister here from the ground, or else repaired and adorned an older cloister, which had been erected at the end of the thirteenth century. Parker states, in his account of the Palace, that foundations have been found which seem to indicate the existence of a cloister also along the north side of the inner court. If there was such a cloister, it is probable that that also is of Beckynton's date, and I have accordingly so shown it upon Plate VI.

Bekynton was fond of handsome gateways. He was the

builder of the Dean's Eye and Penniless Porch; and, besides the inner gate tower I have just mentioned, he built the outer gate house, forming the entrance to the park from the market place, now called the Bishop's Eye. This is clear from his insignia upon it. This gate house is a large symmetrical structure with a wing on either side of the tower over the gate. It is possible that one wing was originally intended to contain, as it now does, the Bishop's Registry, and the other the rooms required for the transaction of Bishop's civil business, holding the Manor Courts, and similar purposes.

The conduit head near St. Andrew's well is certainly of Bekynton's date. Besides the note in Worcester's *Itinerary*, which I have quoted above, we have the Agreement between the Bishop and the Mayor and Burgesses, by which the Bishop agreed to supply the town with water, on the condition of certain prayers being said for the benefit of his soul; this is printed in full in Serel's *History of St. Cuthbert's Church*. It is a small building—square without and circular within—in the construction of which no timber has been used; the stone vault carries a stone roof, surmounted by a large finial in the form of an animal of uncertain shape.

Of the buildings which I have described, there can be no doubt that all should be ascribed to Bekynton, with the exception of the large northern block. Of the three notes which I have copied from Worcester, the first refers to the Bishop's Eye, the third to the conduit, the second is, I believe, intended to describe this northern block. But there are considerable difficulties about this explanation. There is the word *archiepiscopi*. This, I think, must be a clerical error. The passage occurs in the middle of a long list of Bekynton's works, all the others being easily identified with Wells buildings, and on a folio entirely devoted to Wells, except for two notes about Glastonbury. But if it be supposed that this work alone was not situate at Wells, it is incredible that Bekynton should ever have laid out a thousand pounds upon an Archbishop's



Palace, for he was never raised to the dignity of an Archbishop; he died Bishop of Bath and Wells. *De loco arborum* appears to indicate that there were trees previously upon the site, whereas I believe that older buildings had stood upon the north side of the court. It is probable, however, that these older buildings did not extend as far as Ralph's wall, and the trees may have occupied the space behind them subsequently covered by Bekynton's extension. The passage then reads as follows:—"Also, he had made of the place of trees on the north side of the Bishop's Hall a cloister, a parlour, and guest chambers, together with a very large kitchen, at the great cost of over a thousand pounds, with conduits of water to the kitchen, the buttery, the cellar, the bakehouse, and the tanks for breeding fish." By the parlour must be meant the ground-floor room, which I have called a hall; the rooms on the first floor would be the guest chambers; and we still have the kitchen adjoining the parlour, though the epithet *largissima* seems rather exaggerated. The bakehouse was probably at the end of the kitchen, but it is difficult to see where the buttery and cellar stood, though, of course, there must have been such offices, whether or not this passage refers to the building I have been describing.

But I do not rely entirely upon this passage. It is true that, at first sight, this block appears to have little in common with the rest of Bekynton's work about Wells. But there is one building to which it has a remarkable resemblance, and that is the conduit head in the garden. There is such a complete agreement between the mouldings employed in these two buildings, that I feel confident that the same masons were at work upon both at the same time. Probably, however, Bekynton employed another architect for all his other works. And if this block was not built by Bekynton, by whom was it built? Clearly not by Stafford, whom Bekynton so roundly abuses in his will; and the style of the architecture prevents our ascribing it to Bubwith. Indeed, the building looks, if any-



thing, rather later than Bekynton. But Stillington, his successor, was a courtier, who never lived at Wells, and though he rebuilt the Lady Chapel in the cloister, he certainly would not have cared to enlarge a house which he never occupied. Fox was Bishop for two years only, King lived at Bath, and neither of the two Cardinals ever set foot in Wells during their episcopacy. Then comes John Clark, who made alterations in a very different style. He threw out the two great bays towards the moat, as is clear from his escallop shells carved upon them, and he also, without doubt, threw out the small bay on the ground floor.

These works of Clark's were the last additions to the house before the destructive reign of Edward VI. Plate VI is intended to give an idea of the extent of the house in its most complete state. Except so far as concerns the buildings which still exist, the drawing makes no pretence to accuracy, but I have given my reasons for inserting each of the other buildings. There remains, however, the outer court. The two long buildings which I have indicated here would probably not have been sufficient to supply the stabling and storage necessary for a house of this size; but there would be no object in attempting the fruitless task of restoring these outbuildings. It is sufficient to indicate that they must have gone some way to fill up the part of this court adjoining the outer gateway.

#### THE REFORMATION.

In 1550 the Palace was alienated by Bishop Barlow, and passed to the Duke of Somerset. Upon his execution in 1552 the property lapsed to the Crown, but was subsequently granted back to the Bishop in exchange for other property. In September of that year, however, a letter was sent to the Bishop, "signifying His Majesty's contentation, that the Bishop, having many fit places within the precinct of the house of Wells to make an hall of and for his hospitality, may (edifying one thereon) take down the great hall now standing,

and grant the same away; commending unto him for that purpose Sir Henry Gates, upon knowledge had of the Bishop's good inclination towards him." (Strype, *Eccl. Mem.*, II., ii., 272.) This reads like an answer to a request from the Bishop to be allowed to sell the Hall, in consequence of the way in which the See had been impoverished of late years. Sir John Harrington accuses Barlow of having taken down the Hall, and it is also said that while Barlow was Bishop of St. David's he had already despoiled the Palace there. It seems, however, that the agent employed was not Sir Henry Gates, but his brother, Sir John. Godwin ought to know, for he was a Canon of Wells shortly after, and he writes thus in 1595, referring to Burnell (so also *Wells MSS.*, p. 238—311):—"Inter multa edificia, quibus domos Episcopales ornavit iste Robertus, memoratur præcipue Aula illa magna et speciosa, quam Aulicus quidam nobilis ante 40 annos (ut plumbo, quo operiebatur, potivi posset) everti curavit, unà cum Capella beatæ Mariæ juxta claustra." (*Catalog. Ep. B. and W.*) And in the *De Præsulibus* of 1616, "aulam . . . ante annos sexaginta dirutam a Joanne Gatesio Equite aurato, qui justo Dei judicio, sacrilegii mercedem uno aut altero post anno accepit, capitis truncationem, ob perduellionis crimen sub Maria Regina condemnatus." The lead and the timber were taken down, but the walls were left standing as they are shewn in Buck's drawing and as they remained until part of them was taken down (I believe by Bishop Law) for the purpose of making a more picturesque ruin.

#### ELIZABETHAN AND JACOBEOAN ALTERATIONS.

It is curious that Godwin makes no reference to any Elizabethan improvements. If his father, who was Bishop here from 1584 to 1590, had made any alterations, we may be certain that he would have mentioned it; so that we may fairly assume that whatever was done at this period was the work of Berkeley (1560-81). To Berkeley, then, we may perhaps

ascribe the beautiful oak staircase, which is apparently Elizabethan work. In order to insert this staircase it was necessary to remove the vault over the ground floor, and to take down the wall which divided the end bay where the staircase stands from the old entrance hall, and the wall above on the first floor. This was the period when long galleries were in fashion, and it seems highly probable that the other wall across the present galleries was taken down at the same time, and the two galleries thus formed. When the whole length on the ground floor was thrown open, it would also have been a natural proceeding to move the door to the centre of this length, whereas previously the door would have been more conveniently placed, as it was originally. If the old lancets still remained on this front, it is only natural that the Elizabethan Bishop should have taken them out, and replaced them by larger openings. Each of these changes seems to follow naturally from those preceding it, so that it is a probable hypothesis that all were carried out at the same time. The only difficulty lies in the windows. These have the form of thirteenth century windows, but they appear to contain no thirteenth century masonry. Certainly not one of the heads is of that date, as is apparent by the system of jointing employed. In the thirteenth century there would have been a joint over the centre of each light, and none over the centre mullion; and the backs of the stones would have been left irregularly shaped, instead of being neatly finished with a vertical and horizontal joint. Then, the whole of the masonry is very thin; it will bear no comparison with the massive work of the windows above. Also, the stone is everywhere prepared with a groove for glass, unlike the windows above, which have a rebate for a wood casement; and it is very improbable that windows in this position should have been permanently glazed in the first half of the thirteenth century. If the design is of the date to which it pretends, the complete set of windows must have been taken out, and a copy

made and inserted in their place,—for the present windows are all of one date,—an extremely improbable supposition. Inside, the alteration has been effected in a rather bungling manner, and the inner face of the wall opening is covered by a wood lintel, which cuts across the arch of the wall rib in a very awkward manner; a piece of construction natural in the sixteenth century, but highly improbable in the thirteenth. If I am right in supposing that this is the time at which the position of the doorway was shifted, it follows that one of these windows, at any rate, is no older—that one, namely, which occupies the position of the old doorway.

For the various reasons mentioned above, I have come to the conclusion that these windows are not genuine. And I think it will be admitted that if they are not of the thirteenth century, they can date from no time during the period that Gothic architecture was a living art. With the Renaissance came in a certain eclecticism in matters of art; Architecture ceased to be progressive; it contented itself with, and prided itself in, a reproduction of antique forms. And it is quite conceivable that in this case the Bishop may have ordered the new range of windows to be made to match those over them. If the windows are not of Berkeley's date, the question arises as to when they could have been inserted. Montague (1608-16) did a great deal of restoration work upon the Palace, as we shall presently see, and it is perhaps more probable that he put in the windows, completing the work which had been begun by Berkeley. After him we soon come to the pure Classic and Palladian period, during which the restoration after Burges's destruction took place; but they can hardly date from that time, and they do not belong to the modern Gothic revival, for they are shewn in Buck's drawing, dated 1733.

Of James Montague, Godwin writes, in his last edition of 1616:—"Welliam postquam venit, magnam insumpsit pecuniam in œdibus Episcopalibus reficiendis ornandisque tam Bauwell-



ensibus quam Wellensibus. Ac Welliæ quidem capellam illam à Jocelino Episcopo constructam, sed Episcopatu ad pauperbationem redacto, neglectam per annos jam collapsos sexaginta, maximo haud dubie sumptu curavit purgandam, reficiendam, organis musicis aliisque ornamentis instruendam, sic ut pulchritudine et magnificentia paucissimis Angliæ capellis hodie cedat, à me saltem hactenus visis." This restoration of the Chapel must have been carried out quite in the same manner as a modern restoration; for, except that the west window is probably of this date, the whole of the old work has been beautifully preserved, and no one would guess that anything had been done to it at the beginning of the seventeenth century. Montague also completed the Abbey Church at Bath, adding the fine plaster ceiling in the Perpendicular style, which has since been removed by Scott. From these instances it is clear that he had a fondness for the old Gothic, and perhaps it was he who put in the Early English windows above referred to. Godwin's reference to the poverty of the See for the last sixty years points in the same direction. Montague also, no doubt, inserted the Jacobean screen in Bekynton's Hall, and cut the Jacobean arch which forms the communication between this Hall and the principal part of the house. These later alterations were, perhaps, the more necessary now that this was the only Hall left to the Palace. The formation of this archway involved the alteration to which I have already referred—the taking down of the stair turret in this corner, and the building of the present walls in place of it, to enable a passage-way to be obtained between the two buildings upon both ground and first floor. These new walls, it may be remarked, are the only ones in the whole Palace which are faced with ashlar. But I am by no means clear about this part of the building. There is one undoubtedly thirteenth century window upon the first floor, which now lights the back staircase, and the two other windows (those on the stairs up to the second floor), though not so old, certainly look genuine. But the thinness of the



walls, and the character of the facing, point to a later date, and serve to corroborate the theory which I have advanced. Such windows as are of greater antiquity may have been preserved from the building which was taken down to make room for the present one.

#### MODERN TIMES.

During the Commonwealth, Cornelius Burges bought the Palace, the Deanery, and other ecclesiastical property in Wells. He set to work to despoil the Palace, "pulling off not only the Lead thereof, but taking away also the Timber, and making what money he could of them, and what remained unsold he removed to the Deanery improving that out of the Ruins of the palace, leaving only bare Walls, excepting the Gate Houses, which he tenanted out to some inferior people." (Chyle, Bk. II, Chap. II.) At the Restoration, however, Burges was ejected, and Bishop Piers returned to his See and the ruins of the Palace. At what time the buildings were restored I do not know, but they shew no sign of ruin (except for the Great Hall) in Buck's drawing of 1733. The cloister dividing the two courts had disappeared, but the gate-tower still remained. When this tower was taken down, I cannot say.

During the present century there have been several alterations made. Beadon (1802-24) re-arranged Bekynton's building so as to obtain three storeys in place of two. Hearne's view, taken in 1794, shews the appearance of the north side previous to this change. Probably Beadon also inserted the Early English windows on the south side of the kitchen block; at any rate, these are not later than the beginning of Law's episcopacy, for they are shewn on a drawing by Neale, published in 1828. Law's contribution to the changes consisted, apparently, only in pulling down two walls of the Hall, and carefully repairing what he left standing; several of the mullions and tracery bars were inserted by him. Bagot em-

ployed Ferrey to make the additions and alterations which have been previous enumerated, and he also put in the plaster decorations of the rooms on the first floor of Josceline's block. Lord Arthur Hervey has converted the crypt into a splendid dining-room, by paving it, inserting a fireplace, and other works; and he has also made some alterations in the offices, which involved the building of a new kitchen, and the consequent destruction of a short length of Ralph's wall.

I cannot conclude this sketch of the history of Wells Palace without acknowledging the great obligation I am under to the Bishop and Lady Arthur Hervey, for the facilities which they have so kindly allowed me for exploring the whole building, and without which I should have been unable to write even this imperfect account of its history.

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## APPENDIX.

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### THE DOCUMENTARY EVIDENCE REFERRED TO.

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1. The Canon of Wells. Two MSS. in the Chapter Library. *Hist. mi.*, circa 1380; *Hist. ma.*, circa 1420. Printed in Wharton's *Anglia Sacra* where the two are fused into one narrative.
2. *Itinerarium Willelmi de Worcester*. In Library of Corpus College, Cambridge. 15th century. Printed by Nasmith, 1778.
3. Two MSS., edited by Chaundler, dedicated to Bekynton, and by him presented to the Chapter Library.
  1. In Library of New College, Oxon. Part printed in Williams's *Bekynton*, Roll Series; also (translated) in Britton's *Wells Cathedral Church*.

2. In Library of Trinity College, Cambridge. Contains an illumination which represents Chaundler presenting his work to Bekynton, apparently inside the Palace. This is by the same artist as the illumination in the last MS., and it is equally inaccurate. Re-produced in Mr. Reynolds's *Wells Cathedral*.
4. Bekynton's will, 1464. Part quoted in Godwin's *Catalogus Episcoporum Bath. et Well., q.v.*
5. F. Godwini *Catalogus Episcoporum Bath. et Well.*, 1595. Printed in *Duo Rerum Anglicarum Scriptores veteres, viz.*, Otterbourne et Whethamstede, 1732.
6. F. Godwini *De Præsulibus Angliæ Commentarius*, 1616. There are two previous English editions, published in 1601 and 1614.
7. Chyle's *History of Wells Cathedral Church, circa 1680*. In the Chapter Library. Part printed by Mr. Reynolds.
8. S. and N. Buck's *Antiquities*, 1774. Contains a view of the Palace from the roof of the Cathedral Church, dated 1733. Re-produced by Mr. Reynolds.
9. Hearne and Byrne's *Antiquities*, 1807. Contains a view of north side of Palace, drawn in 1794.
10. Neale's *Views of Seats, etc.*, vol. iv, 1828. Contains a view of the front of the Palace.
11. Pugin's *Examples*, vol. ii, 1839. Contains measured drawings of the Hall, of Bekynton's Conduit-head, of one of Josceline's Windows, and of the Fireplace in the present Entrance-hall.
12. Two sheets of drawings of the Palace previous to Ferrey's alterations by Mr. E. Hippisley, shewing the plan of first floor, west elevation of Josceline's block, south elevation of Kitchen block, and section across Josceline's block. In the possession of the Bishop.
13. Three sheets of drawings, shewing Ferrey's proposed alterations, 1846.
  1. A general ground-plan.

2. Ground-plan of Josceline's and Bekynton's blocks, with west elevation of Josceline's.

3. First floor and second floor plans. In the possession of Mr. James Parker.

14. Two tracings shewing Ferrey's amended elevation of the West Front (as it was carried out), and his addition of the Conservatory. In the possession of the Bishop.

15. Parker's *Ecclesiastical Buildings of Wells*. Contains an account of the Palace, with several illustrations.

16. Dollman's *Ancient Domestic Architecture*, 1864. Contains measured drawings of the Chapel.

## Wells Cathedral.

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BY THE REV. CANON CHURCH, F.S.A.

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IN a paper on Tuesday evening last, I brought forward documentary evidence that building was going on in this church in the latter half of the 12th century, under Bishop Reginald, 1174—1191, and in the early part of the 13th, under Bishop Jocelin, 1206—1242.

Now we find ourselves in that part of the church which contains architectural evidence of the work of those two periods. We see around us nave, transepts, three western bays of choir, and north porch, bearing marks of the 12th century architecture—plain, simple, massive in general character; columns with square abaci, and capitals, some rude and archaic, others of fanciful design and wild imagery, carrying us back to Norman work in Glastonbury, even to the Romanesque of North Italy; becoming more naturalistic in flowing sculptured foliage as we approach the west.

When we come to the West Front, we have architectural work of a different character, corresponding with the dated work at Salisbury and Lincoln of the 13th century, and with the time of Bishop Jocelin at Wells. There are several marks of difference of detail and of junction in the masonry, indicating different builders; but, speaking generally, we seem to have in the first section of this building a remarkable, if not unique, example of Transition work, between Norman and what is called Early-English; and in the West Front, Early-English in its best form.

The church at Jocelin's death occupied the present area of



nave, north porch, transepts, and three western bays of present choir; the three towers were carried up to the level of the roof of nave; the 'pulpitum,' or rood-screen was under the western arch of central tower; the choir under the tower, and eastward of it the presbytery, to the high altar at the square eastern end dedicated to St. Andrew. Before the high altar the Canons laid the body of Bishop Jocelin; choosing the most honourable place in the newly consecrated church for their own Bishop, who had established the supremacy of Wells—who had left his body to the church he loved so well—the first Bishop buried at Wells, and not Bath, for 150 years. Leland, in 1540-2, describes his tomb as in the middle of the choir ("tumba alta cum imag. ærea"). Godwin says that he was laid in a marble tomb; probably a stone coffin, with moulded slab of dark Purbeck marble, such as covers the grave of Bishop William 2nd of Bytton (d. 1274), in the south aisle of the choir. He also says that the tomb was 'monstrously defaced' in his time. No mention is made of it by later writers, and no man knew of his burial place until, on occasion of an opening of the pavement of the choir, in 1874, an ancient freestone coffin was found in the middle of the choir; the covering stone had been broken and the bones disturbed. The stone was renewed, and the name of Jocelin was then inscribed upon it—"Jocelinus de Welles Ep., 1242."

I pass on to the next period—the latter half of the 13th century. From 1242 to 1286, the Registers tell us little about the main fabric of the church. There appears to have been a cessation of work for more than forty years. What occasioned this stoppage in a time of such general activity? The Registers give us much detail of Chapter history which accounts for it. The Church, Bishop and Chapter, were heavily in debt.

Immediately on Joceline's death the jealousy of the rising greatness of Wells, and the legacy of the body of the Bishop to the church of Wells, had prompted an audacious attempt of the Chapter of Bath to set aside the constitution under which

Bishops Reginald and Jocelin had been elected by the two Chapters, and to snatch the royal sanction and papal confirmation for their own nominee to the see—without any consultation with the Chapter of Wells. The monks of Bath, acting with the promptitude and decision of a small community concentrated in one house, were first in the field, before the Wells Chapter had fathomed their purpose and collected the members of Chapter from around the diocese to deliberate and to act. Bath obtained their end by the royal sanction and papal confirmation of Roger, precentor of Sarum, a good man, who was their nominee. But the Pope made amends to Wells, by the decree that henceforth the dual elections by the two Chapters must be strictly carried out, and that the style of the see should be henceforward for ever, “Bath and Wells.”

We have record of the bills for this bit of legislation at the Courts of King and Pope. The expenses were enormous. Members of a thrifty Chapter, with scanty income, “*tenuis et insufficiens*,” may shudder at the reckless expenditure of the two rival Chapters in sending out their deputations to the great men in London, to the King at Bourdeaux, to the papal chancellery at Rome, to the Pope at Lyons, to contest the election. The Wells Chapter sent out Dean, Archdeacon, Sub-Dean, other Canons, authorizing them to contract loans with London, Florentine, and Roman merchants and money lenders, to ‘spend money freely’ and ‘to gain powerful friends.’ (R. i, ff. 93—98.)

But the Chapter of Wells was equal to the occasion. In 1245, the Chapter bind themselves to pay off a debt of 1,765 marcs, “for business in the Roman Court,” within five years, by mortgaging the common fund of the Chapter. (R. i, f. 97.) In 1248 they provide for “the intolerable debts of the Church,” now 2,600 marcs, by a further assessment of one-fifth on all prebends for seven years; the goods of all defaulters to be distrained, and the persons excommunicated.

We realize the greatness of the debt, when we attempt to

reduce the sums to modern value of money.<sup>1</sup> We realize the greatness of the resources of the Church, when we find that in 1263 the Bishop, William Bitton 2nd, thanks God that the Church was nearly relieved from the late burden of debt, and accordingly he makes over the sequestrations of vacant benefices to the fabric fund of the Chapter. (R. ii, f. 16 ; iii, f. 11.)

We may date from 1263 the preparations for further building. The common fund of the Chapter, the assessment on the prebends, the private gifts, and the endowments of private obits at favourite altars, were the local sources of recovery.

In 1286, we reach another stage. A general Chapter was then called by the Dean, Thomas Bytton, to "contribute to the finishing of the works now a long time begun, and to repair what needed reparation in the old works." Then the Canons bound themselves to give one-tenth of the proceeds of their prebends for five years, subject to penalty of half a marc for non-payment on the appointed day ; the penalties of distraint and excommunication to follow. (R. i, f. 198 *in dors.*) Evidences are not wanting that these penalties were severely enforced.

The work was two-fold—repair and new structure. What were the works of repair at this time? One thing we know from Matt. Paris (*Hist. Angl.*, iii, 42), who reports what he had heard from Bishop William Bytton—himself not an eye-witness, but at Rome at the time—that, in 1248, an earthquake had shaken down either the vaulting, or a stone capping to the tower ("tholus lapideus magnæ quantitatis et ponderis"), which was being raised at that time upon or above the roof of the church ("qui in summitate ecclesiæ ad decorem ponebatur"). The earthquake was also felt in the disturbance of buttresses, and of the capitals of columns, rather than of their bases, or of the foundations of the church.

(1). *E.G.*—

1765 mares = £1,176 13 4.

2600 mares = £1,734 0 0, multiplied at least by 20, might give an approximate amount.

The repairs of injuries caused by the two-fold cause—the earthquake and the crashing in of the stone work through the roof—may well have been long a cause of expense to the Chapter, encumbered with debts. The particular parts that would be damaged by the falling of the “tholus” (if we understand by that the stone capping of the central tower) would be the roof of the transepts and nave. The damage done by the earthquake would be more general. But there is a difference observable in some of the capitals of the columns in the transepts, giving evidence of later date, which may have been the work of this time. The repairs certainly were considerable, and carried on for several years. For twelve years after this, in 1298 (R. i, f. 198 *in dors.*), there is still the same complaint ‘of the dangerous defects in the roof of the church,’ and another assessment is then made, of one-tenth, for five years, to carry out the repairs necessary.

But, beside repairs, other and new works were to be constructed in 1286—works long since begun—now to be completed, “*jam diu incepta.*” Professor Willis, following the evidence of the architecture, and the indications of the Registers, has pointed out that these ‘new works,’ the “*nova structura,*” must have been the Chapter house. The sustentation of the older work, and the ‘new construction’ of the Chapter house, were the works which were occupying the Bishops, the Deans and Canons, at the end of the century—works long planned and prepared, and partly executed within the century. The Church had thrown off the load of debt incurred by the litigation with Bath, and had been stirred up to fresh building by the enthusiasm and energy of such men, as Dean Edward de la Cnoll—like Jocelin, “a man of the soil,” a native of Cnoll in Wookey, who rose to be Dean, 1256—1284; and as the two Bishops, members of the Bytton family, from Bytton in the Avon valley, who had made themselves a home in Wells, and gave largely of their substance to the Church. The works were done by the munificence and powerful influence of



the statesmen-Bishops of the day. Robert Burnell, the first Edward's Chancellor; William de Marchia, another statesman, trained under Burnell in the King's service; and lastly, by one of her own sons, Walter de Haselshaw, brought up in the church of Wells, to be successively Canon, Dean, and finally Bishop—1303-8. These were the men famous in the congregation, and in the court of the King, who helped to enlarge and to adorn the church of Jocelin in the two generations which succeeded him.

Walter de Haselschaw has left his mark on the history of the church by the statutes he put out as Dean, at the closing years of the century, 1298. His statutes aim at enforcing a higher stage of ritual and greater order and reverence in the church. The desecration of the nave is denounced; it is not to be made a place of merchandise, of idle loiterers, and noisy talkers; and the duty of the sacristan to keep order there is enforced by warning of increased penalties. The Ordinale provided for the proper use of the nave in its stately ritual, according to which on each Sunday and festival the procession down the nave, of clergy, and vicars, and choristers, chanting litanies and singing hymns, was the prelude to the great service of the day.

#### CHAPELS AND ALTARS OF THE CHURCH.

The Chapter Registers help us to form a more complete idea of the interior arrangement of the chapels and altars of the church at this time of the 13th century. The belief in the communion of saints, living and dead, and the desire for continued remembrance after death, and for the intercessions of the living, led practically to the endowment of chantries and obits, whereby not only the church was enriched, and the services of many priests provided for, but also attachment to the church of their fathers was greatly strengthened, as being the common home of the dead and the living.

We find mention at this time of the chapels of S. Calixtus,



and of S. Martin, “*juxta fontem*,” both in the eastern aisle of the south transept. The one the burial place of Dean Peter, in 1237; in the latter the obits of Bishops Savaric and Jocelin were celebrated. Near to S. Martin’s chapel stood, and still stands, the ancient font; sole relic of the church of Norman or pre-Norman times. Two chapels and altars of the Holy Cross were in different parts of the church at this time; one in the north transept, described later as ‘near the door of the Chapter house;’ the other ‘near the ingress into the church, under the north-west tower.’ The high altar was dedicated to S. Andrew. There was another altar of S. Andrew at ‘the entrance to the choir,’ in 1215. Obits were endowed at the altars—of S. Saviour, “lately constructed,” in 1251; of S. Mary Magdalene, in 1263; of S. John the Baptist, in 1268. These two last altars probably stood in the north aisle of the choir, where two figures in the jewelled glass of the 14th century may mark the sites of these earlier altars. The altar of S. Edmund of Canterbury (canonized in 1246) stood, in 1269, in the nave, where now is the chantry of Treasurer Sugar, of later date. (R. i, f. 87.)

#### THE LADY CHAPEL “BY THE CLOISTER.”

There is one chapel which deserves more particular notice, because it is so often named in the Registers of this time. The chapel of S. Mary, near the cloister—“*capella B.M.V. juxta claustrum*”—on the southern side of the church, “*in australi parte ecclesiæ*.” Here was a chapel of immemorial antiquity, the ancient Lady chapel; a centre of general devotion; the favourite chapel of the great Bytton family, in the latter half of the 13th century. It may have been a relic of Bishop Gisa’s building, which was spared by Bishop John, his successor, when he pulled down Gisa’s cloister and refectory on this spot. Bishop Robert, in an inventory of the possessions of the church of Wells, in 1136, names the chapel of the Blessed Virgin, which Gisa had “endowed with a virgate





of land in Wotton" (R. i, f. 31). In an undated charter, belonging either to 1174 or 1196, two marcs are given to the repairs of the chapel of S. Mary here (R. i, f. 41 *in dors*).<sup>1</sup> When Savaric instituted, and Jocelin confirmed and endowed, the daily services before the altar of the Blessed Virgin, this was the Lady chapel. Certain it is that the chapel stood here in 1243, when the burial grounds were laid out. The cemetery of the Vicars is marked out as being 'behind the chapel of the Blessed Virgin near the cloister;' "*retro capellam B.M.V. juxta claustrum.*" (R. i, f. 64.) Here the Canons meet in Chapter, in 1244 (R. i, f. 97 *in dors*); here obits are endowed, in 1250, and it became, as it were, the family chapel of the Byttons from 1251. Bishop William Bytton 1st is buried here, and in 1271 his obit, and those of others of the family, were endowed with repeated gifts by Bishop William 2nd.<sup>2</sup> John de Bytton, brother of the first Bishop William, Provost of Combe, built an altar of S. Nicholas in the chapel, and instituted a chantry there for himself and the Bytton family (R. i, f. 22; R. iii, f. 124, under date 1276). Here one of the two obits instituted by Dean Godelee in 1330, before his death, was to be celebrated with special daily services (R. i, f. 179).

It is mentioned in Chapter Acts of the 14th century—in 1328 (*e.g.*, R. iii, f. 278)—as the meeting place of the clergy in 1379 (R. i, f. 274 *in dors*); in the licence to the vicar of the chantry, in 1389 (*e.g.*, R. i, f. 294, *in dors*). Here also was the Court of the Dean's official, where wills were proved, 1390—1403. (*Original Documents*, 512.) Here, by the side of the chapel, or perhaps out of its now dilapidated

(1). The only note of time in the charter is the second year after the coronation of the King "at Winchester"—either Henry, son of Henry II, in 1172, or Richard I, in 1194.

(2). R. i, f. 4. The ordinance appointing the obit in this chapel for Bishop William expressly says "*ubi corpus requiescit.*" Later tradition places his burial place in the eastern Lady Chapel. So Leland, Godwin, and Hearne, Preface to *Adam de Domerham*, p. 27. He must have been translated to the new Lady Chapel at some time. Bishop William 2nd was buried in the south aisle of the choir, 1274.

state, Bishop Stillington and Oliver King, in 1464, erected a new chapel, which is still called the Lady chapel; and here, in 1491, Bishop Stillington was buried. "That goodlie Lady Chapel in the cloister," Godwin says, "where Bishop Stillington was entombed; but rested not there long. Men who saw the building of his chapel and the celebration of his funeral there, saw also tomb and chapel destroyed, and the bones of the Bishop that built them turned out of the lead in which they were interred."<sup>1</sup>

So we can trace the life of that first Lady chapel on the southern side of the church, from its beginning until the years of sacrilege, and the day of its complete and final overthrow, when, on June 20th, 1552, Bishop Barlow and the Chapter (Dean Turner was absent by dispensation) made a grant to Sir John Gates, the notorious spoiler of the Palace hall, "of that chapel by the cloister on the south side of the saide Cathedral Church, commonly called 'the Ladye Chapell,' with all the stones and stone-worke, lead, timber, glass, and iron, 'the soyle that the saide chapell standeth on only excepted,' on condition 'that he rydde the ground' "—not only of such stone, lead, etc., but—" 'of all rubble,' and 'make the ground fair and plane within the space of four years and a quarter next ensuing." (The original document is in the Cathedral Library, No. 773.)

Before those four years were completed, the spoiler's head was cut off, and he was laid in the dust. But the ground was made 'fair and plane,' and from that time let out for garden ground. Some years ago excavations were made, the site of the chapel laid bare, and foundations of an octagonal building, and also of a later building, running east from the present cloister wall, were seen; the bosses of the vaulting of this later Stillington chapel were found buried in the ground, and are now in the crypt of the Chapter house. The octagonal form of the building is unusual for a Lady chapel, and it has

(1). See Plans in this volume.



been suggested that it was not a chapel, but an early Chapter house. But the documents shew that the early Lady chapel stood here, and also on occasions served for the meeting place of the Chapter, before the great Chapter house was built. The octagonal form is common at Wells, both to the later Chapter house and to the later Lady chapel; and the form of this earlier Lady chapel may have given the suggestion for the form of the later chapel. The cloisters, in their present form, are of the 15th and 16th centuries. It is clear from the Ordinale prescribing the ritual of the church of Wells, that this chapel, and the cloister of the 13th century, probably of wood, were equally with nave and aisle scenes of processions on days of festival. An arch of Early-English date midway in the western walk of the cloister was the entrance from the town to the great south-western porch of the church, perhaps through an Early-English cloister. The area of the Canon's cemetery, now surrounded by the cloister, is marked by the southern wall, which fences it in. In 1286, Bishop Robert Burnell, the builder of the great hall of the Palace, obtained license from Edward I to raise an embattled wall round the cemetery and precincts of the church, "for the security and quiet of the Canons and ministers of the church, and of those who rest therein;" and that noble bulwark, the south wall of "the Palm churchyard," that fences in the cemetery, is a portion of his work at the close of the century.

We must go to the north side of the church, to the "new structure" that was rising there between 1286 and the end of the century, to see some more of his work in the earlier portions of the Chapter house.

#### THE CHAPTER HOUSE.

With the year 1286 we have a fresh starting point in the new buildings of the church.

(a) On March 15th, Bishop Robert received a charter from King Edward, giving him permission to raise an em-

battled wall with gates and posterns round the cemetery and the precincts of the houses of the Canons. The massive wall bounding the cemetery of the Canons, and forming the southern wall of the cloister, was one part of this work, executed under Bishop Robert. It is a question whether any of the walls of the "Liberty" belong to his time. It would rather appear that the work was only partially carried out now, from the renewal of this charter with the same title, and in the same words, to Bishop Ralph by Edward III, in 1341, but with the additional privilege then granted of embattling his own Palace, "*pro-cinctum domorum suarum.*"<sup>1</sup>

(b) We have documentary evidence which establishes the building of the Chapter house about this time, that is, during the episcopates of Bishops Robert Burnell (1275—1292) and William de Marchia (1293—1302); and while Thomas Bitton (1284-92) and Walter Haselshaw (1293—1302) were Deans. The latter was afterwards Bishop, 1302-8.

On April 24th, Dean Thomas Bitton called a meeting of the Chapter, to raise contributions for the completion of "the new structure and for restoration of old work. (R. i, f. 198.) A great effort was now being made to raise money in behalf of the fabric, to meet "the urgent necessity" of finishing the work long time begun ("*tam diu incepta*"), and to repair and support the old parts. The Canons were required to pay a tenth of their prebends for five years. A fine of half a mark was fixed for non-payment at the given day, to be followed by excommunication and distraint on prebend. Receivers were appointed. Cases in which the fines were rigidly exacted and large sums came thereby to the fabric fund, are recorded in the Register.<sup>2</sup> Gifts were coming in, *e.g.*, William of Wellington, a Canon at this time, gave forty marcs "for the urgent needs of the church," and for "the fabric of the Chapter

(1). R. ii, f. 18; Cf. Pat. 14th Edward III, p. 1, m. 13, 1341.

(2). R. i, f. 70; i, f. 125. Prebendaries fined in consequence of arrears. R. i, f. 122. A Vicar's stipend is deducted, until he pays a fine of £12 5s., which is given to the fabric.

house;" in return for which the Dean and Chapter endowed his obit with ten marcs annually after his death, in 1300. (R. iii, f. 284.)

The statutes of Dean Haselshaw give evidence of the existence of the Chapter house at the close of the century, and indicate interesting arrangements of the church in other particulars. They were read in Chapter, on the morrow of S. Matthias, 1298. Among directions relating to the behaviour of the Vicars in church, to the duties of the Sacristan to prevent trafficking or noise in the nave, to the singing in the choir, and the ordering of the services, the service for the dead, "placebo et dirige," is appointed to be said on the feasts of nine lections 'in the Chapter house, or in the Library,' "in capitulo vel in librario."

The Canons are again ordered to contribute one-tenth of their prebends for five years, for repairs in the roof of the church, which is in a dangerous state, "periculosos defectus existentes in tecto ecclesiæ Wellensis." (R. i, f. 215—219; Reynolds, p. 59.)

A Chapter house and a Library are mentioned here as now in existence. It may be questioned whether the words "in capitulo" necessarily mean *the place* of meeting of the Chapter, or necessarily imply that the present Chapter house was then their place of meeting. For we know that the Canons in earlier times met in different places—as in the Lady chapel near the cloister—for deliberation and business. But the architectural evidence combines with the notices in the records henceforward of the "domus capitularis," and with the general tradition as given by Godwin (p. 300), to fix the date of the building to the time of Bishop William de Marchia, between 1293—1302.

Accordingly Professor Willis, and, following him, Mr. Freeman, lay down that "the new structure" in 1286 can only be the Chapter house, which was then begun. The structure of the Chapter house consists of three parts—the crypt, the

staircase, and the upper room. Professor Willis considers that in 1286 the crypt or under-part was completed, in the same style as the under-part of the Palace. Mr. Freeman says that the staircase is in a style later than the church, and "contains in its windows some of the best examples of the earliest forms of Geometrical tracery." The Chapter house itself, with Geometrical tracery of a later type, and with details of more advanced style, is one of the best examples of a type which belongs to the end of the 13th century, of which Salisbury, Lichfield, Westminster, and Lincoln are also examples.

We may conclude, therefore, that the statutes of Dean Haselschaw were read at the convocation of the Canons assembled in the present Chapter house in February, 1298.

There is mention also in 1298 of

#### THE LIBRARY.

"Placebo" and "Dirige" were to be said "in capitulo vel in librario. Some indication of the character and position of this Library may be given in a Chapter Act of the preceding year, 1297, which regulated the opening and shutting of certain doors in the church.<sup>2</sup> It is ordered that (*a*) the great door of the church under the 'bell-tower towards the cloister,' "magnum ostium ecclesiæ sub campanile versus claustrum," by which I understand the great South-west door, the earliest approach from the town before the West doors were completed—was now to be kept shut, except on great occasions of procession into the cloisters; (*b*) another door, the door in the south transept, which led to the "camera necessaria" in the cloister ground, was to be kept open during the saying of matins every night, for obvious reasons; "ostium versus capellam B.

(1). *Proc. Brit. Archaeol. Institute*, Bristol, 1851; Freeman's "Cathedral Church of Wells," p. 97.

(2). R. i, f. 126. Both these doors on either side of the choir are called "de la Karole;" words defined as a recess or chamber in the wall. Such recesses do exist in the northern and southern walls of the two transepts.



Virginis in clauastro propter cameram necessariam.” (c) A third door on the other side of the choir, the door in the north transept, now to be seen at the foot of the Chapter stairs, was to be open from the first strike of matins, for admission into the choir. This door is said to be “on the side of the Library,” and it is ordered that it be shut during the day, to prevent the books being trodden upon by those coming in, “per extraneos,” and that laymen may not hear the secrets of the Chapter.

I conjecture from these notices that there was a door in the north transept, through which there was passage from the north of the church directly into the choir; that it was near the Chapter room, probably at the foot of the stairs; that the books were kept in the eastern aisle of the north transept; and that this door was kept open for the night and early morning services for convenience of the clergy and Vicars, but closed by day to the outside world for the reasons given. In this north transept aisle I put the first “librarium,” where the books were kept; and here, at the foot of the stairs, and within the church, “Placebo” and “Dirige” were to be said, when not said “in capitulo,” in the Chapter room above stairs.

There is interesting evidence that the Library consisted at this time of books of value, as well as the service books for the church. In 1291, acknowledgment is made by Dean Bitton and the Chapter, of books borrowed and returned by the Dean of Salisbury, on August 29th, 1291, viz., *Beda de Temporibus*, *Hugo de Sacramentis*; and at the same time the Dean of Salisbury had transmitted to the Chapter a legacy of books from a former Chancellor of Wells, John Strong, viz., *Augustin de Civitate Dei*, *Augustin's Epistles*, *Librum Johannis Damasceni*, *Speculum Gregorii*, in one volume, and other books of Augustin. (R. i, f. 16.)

Before leaving the Chapter house, a collateral evidence as to the date of this building may be observed in the coat of armorial bearings in the west window over the door of the Chapter room, belonging to the family of Mortimer. Roger



Mortimer had been the colleague of Robert Burnell in the Council of Regency in 1272.<sup>1</sup> A William Mortimer (de Mortuo Mari) appears in our Register (R. i, f. 115) as witness to a grant of land to Bishop Robert Burnell, in 1291. A Roger Mortimer (de Mortuo Mari) was a Canon contemporary with Dean Godelee and Bishop Drokenesford, and afterwards Archdeacon of Wells, in 1338. (R. i, f. 201.) The arms of this family of such great political influence at this time, some of whom were thus connected with Wells, have a very natural place in the great work, to which doubtless they had contributed.

So now the end of the century had seen the works which had been long begun—"tam diu incepta"—brought to completion in the erection of the Chapter house.

The Chapter house was now completed: an octagonal building with a single pillar, branching out palm-like in the centre, and supporting the vaulting and its surrounding stalls; the "domus capitularis," where the assembled body of the Church—Bishop, Dean, and fifty Canons—were to take counsel together. Then, as Mr. Freeman says (*Cathedral Church*, p. 98), by the end of the 13th century "the church of Wells was at last finished. It still lacked much of that perfection of outline which now belongs to it, and which the next age was finally to give to it. The church itself, with its unfinished towers, must have had a dwarfed and stunted look from every point." "The Lady chapel had not yet been reared, with its apse alike to contrast with the great window of the square presbytery above it, and to group in harmony with the more lofty Chapter house of its own form." "The choir was still confined within the narrow space of the crossing under the central tower. The central lantern,—not yet driven to lean on ungainly props,—with the rich arcades of its upper stages still open to view, still rose in all the simple majesty of its four arches over the choir below." The presbytery lay within

(1). Stubbs's *C.H.*, ii, p. 107.

the three arches eastward of the tower, and the altar stood at the square ending of the older church; behind which was a procession path, and at this time, most likely, a small chapel of the Blessed Virgin.

“The church itself, though still lacking somewhat of ideal grace and finish, had been made perfect in all that was absolutely needful.”

The Chapter notices of the proceedings which resulted in the completion of the eastern Lady chapel in 1326, and the raising and danger of the central tower, 1328—1338, must be deferred.



## The De Chedder Family of Bristol and Cheddar.

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BY W. GEORGE.

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THE De Chedders were merchants of wealth and influence in Bristol in the thirteenth and fourteenth centuries. John de Cheddre was Steward of Bristol in 1288-9, and 1291-2; and M.P. for Bristol in 1298; he being the second parliamentary representative of that town whose name has been preserved.

In 1334, John de Cheddre, son and heir of Richard de Cheddre, conveyed a shop in Redcliff Street, and other property, to John Bernard.<sup>1</sup> He was probably the John Cheddre who, with Edmund Blanket (of "blanket" fame), sat for Bristol in the Parliament of 1369.

Robert Cheddre was Bailiff of Bristol in 1351-2, and Mayor in 1360-1. He is the first of the family who is mentioned in the Register of Cheddar Charters in the British Museum, as holding possessions in that parish.<sup>2</sup> In September, 1362, "Robert de Cheddre de Bristoll," as executor of William Hussee, gave a bond to Ralph, Bishop of Bath and Wells, for "£200 left to the church by the said William." On receipt of the above legacy a chantry was established in the parish church of Cheddar, "on behalf of our present King Edward, etc., and the benefit of his soul after his death."<sup>3</sup> This would be the "Chauntry of our Lady," of which the Chedders and their descendants held the advowson for more than a century.

(1). *Gloucestershire Notes and Queries*, ii, 225.

(2). *Harl. MS.* 316, ff. 14, 15.

(3). *Report on the MSS. of Wells Cathedral*, by the Rev. J. A. Bennett, 1885, p. 125.

The will of William Cheddre (brother of Robert Cheddre, Mayor of Bristol in 1360-1) is registered in "The Great Book of Wills," now in the Council House at Bristol. It is dated November 21st, 1382, and was proved February 27th, 1383. The testator desired to be buried in the chapel of the Blessed Mary in the parish church of Cheddar, and left legacies to the prior and convent, "domus Cartus' in Selwode;" to the prior and convent of "Worspyng" [Woodspring]; to poor people holding houses and lands in Cheddar and Axbridge, and the needy poor near to those parishes; and to the fabrics of the churches of Cheddar and Holy Cross Temple, at Bristol. The residue of his goods he left to Agnes, his wife, and appointed his brother, Robert Cheddre, one of his executors.<sup>1</sup>

The will of Robert Cheddre, dated March 21st, 1382, and proved June 30th, 1384, is also registered in "The Great Book of Wills." He directs that he shall be buried in the chapel of St. Mary, in the parish church of Cheddar, "de nouo fundata." He left legacies to the four orders of Friars in Bristol; to the Sisters of St. Mary Magdalene, Bristol, and to those of "Mochenbarugh" [Barrow Gurney.] To his son Richard, "vi Ciphos vocat' Bolles de argento," and other plate; to William Draper, clerk, a third best cup, which was then at Cheddar. The residue of goods to Joan, testator's wife. She, William Draper, clerk, and William Bierden to be executors.<sup>2</sup>

By his wife Joan, Robert Chedder had four sons: Richard, born at Bristol, 9th September, 1379,<sup>3</sup> who was returned as one of the Knights of the Shire for this county in 1407, 1413, 1417, 1421, and 1426; Robert, born at Bristol, 28th October, 1380,<sup>4</sup> and was living in 1425; William, born at Bristol, 14th December, 1381;<sup>5</sup> and Thomas, of whom see below.

(1). Rev. T. P. Wadley's *Notes of Bristol Wills*, 1886, p. 10.

(2). *Ibid.*, pp. 10, 11.

(3). Cheddar Charter, *Harl. MS.* 316, in the Calendar.

(4). *Ibid.*

(5). *Ibid.*

Joan, the young and rich widow of Robert Chedder, married, secondly, Sir Thomas Broke, or Brooke, of Brooke-juxta-Ilchester, Knight, by whom she had issue two sons: Sir Thomas Brooke, in right of his wife Lord Cobham, and Michael Brooke.<sup>1</sup> At her death, 15th Henry VI (1436-7), Lady Brooke held, *inter alia*, the manor of Cheddar "vocat' Chedders maner'" and the advowson of the chantry of the Blessed Mary in the parish church there.<sup>2</sup> A fine brass, containing effigies of Sir Thomas and Lady Joan Broke is in Thorncombe church, near Axminster.

Thomas Chedder, Lady Brooke's heir, was her fourth son by Robert Chedder (died 1384), and not, as stated by Collinson, the son of Robert Chedder, born in 1380;<sup>3</sup> the latter was Thomas Chedder's elder *brother*, and died *s.p.*<sup>4</sup>

At the time of his death, 21st Henry VI (1442-3), Thomas Chedder held 84 messuages in Bristol, the manor of Cheddar, and several others in Somerset; also estates in Gloucestershire, Dorset, Devon, and Cornwall.<sup>5</sup> Joan and Isabel, his daughters by Isabel, his wife—who survived her husband for more than twenty years—were his heirs. At the time of their father's death, Joan was the widow of Robert Stafford (she married, secondly, John Talbot, Viscount L'Isle), and Isabel was the wife of Sir John Cradock, *alias* Newton, of Court de Wyke, in Yatton parish.

This Thomas Chedder was the last heir, male, of the Chedders of Bristol and Cheddar. The brass on the altar tomb in the chancel of Cheddar church is said to be to his memory. On the floor of the chancel is a memorial brass of his widow Isabel.

(1). W. H. H. Rogers, *Ancient Sepulchral Effigies of Devon*, 1887, p. 245.

(2). *Cal. Inq. P.M.*, 15th Henry VI, No. 62.

(3). *History of Somerset*, iii, p. 576. Collinson's account of the Cheddar family is vexatiously inaccurate.

(4). *Harl. MS.* 6157, f. 11.

(5). *Cal. Inq. P.M.*, 21st Henry VI, No. 55.



## A Glastonbury Reliq.

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BY REV. J. A. BENNETT, F.S.A.

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IN the course of last summer I had the opportunity of carrying out a long cherished wish of paying a visit to Naworth Castle, in Cumberland, for the purpose, amongst other things, of seeing what I had somewhere seen described as a few pages of a MS. history of Glastonbury.

Fortunately, Mr. Howard was at home to direct me otherwise I might very possibly have passed by the object of my search without noticing it. Instead of handing to me a MS. of the usual form he led me into a room away from the Library, and pointed out what looked like a wooden fire screen standing in the middle of the floor. It was a folding wooden frame, 3 ft. 8 in. in height, and 3 ft. 6 in. in breadth when opened flat, containing two wooden leaves somewhat smaller so that they may fold within the outer case when closed, like the pages of a book. All the six interior faces are covered with MS. written upon parchment affixed to the surface of the wood. The form and arrangement are well shown in the photograph which forms the frontispiece of this volume.

The unusual form of this MS. at once suggested the idea that it could not have been intended as a mere historical record but that it had some special purpose, and this purpose, as it seems to me, is pretty clearly shown by internal evidence. Other evidence I have not been able to find. No one of those to whom this photograph has been submitted have ever met with anything similar.

By the great kindness of the Rev. T. Lees, F.S.A., Vicar of Wreay, Carlisle, who lent to me a transcript of his own making, I have been able to go deliberately through the whole, and find that it does not contain a word of secular annals, but is a record of the early mythical history upon which the Abbey of Glastonbury prided itself so much and founded its claims to super-eminent sanctity, and is identical in this respect with the histories of William of Malmesbury, and John of Glastonbury, with the exception of a few sentences at the end, to which I will refer presently. John of Glastonbury himself draws the moral of this story. Kings, Queens (he says), Archbishops, Bishops, Princes, nobles—men and women of every rank and position—have thought themselves fortunate if they could either dwell in that holy place, or be its benefactors, if they might rest there in death, or at least have some of its holy earth within their graves if they lay elsewhere. There are three notable reasons why burial therein is so eagerly sought for. One, that the Lord Himself in Person dedicated this place for the burial place of His servants. Another, that to all who are buried here, or in any portion of holy earth from this sacred place if they lie elsewhere, there is granted remission of sins by the prayers and merits of the saints who are resting here. And thirdly, because they are sharers in the benefits of the masses and prayers which are here offered for them daily. Such is the virtue of that holy place, cried the great Soldan, that hardly one in a thousand, no matter how great a sinner he may have been, if he be buried there shall suffer the pains of hell.

The monks of Glastonbury, therefore, being very eager to promote pilgrimages and burials, I would suggest that this was the motive of the *Tabula*. And this idea seems to be supported by the fact that there are three pairs of nail holes in the upper, and four pairs in the lower, edges of the frame, upon the left side only. These seem to show that it was affixed to a wall in such a way that it might be opened out as

a book, and probably in some public place such as a guest chamber, so that the attention of visitors might be drawn to it, to the mutual advantage of themselves and the Abbey.

The whole MS. takes up about sixty pages, closely written, of ordinary exercise book size. As it is already in print it is not necessary to give more than a very short account of the several subjects dealt with in it.

The first six pages of Mr. Lees's MS. contain the miraculous story of Joseph of Arimathæa.

P. 7. The lines "Josephaen ab Arimathæa nobilem decurionem," etc., from the "Gesta Arthuri."

P. 8. A quotation from the "Book of Melkin."

P. 9. "Versus de S. Joseph de Aurora," etc.

"Versus de Arvirago," etc.

"Hec scriptura testatur quod rex Arthurus de stirpe Joseph descendit," etc., etc.

PP. 10-13. "Quo modo 12 discipuli SS. Philippi et Jacobi primo ecclesiam Glastoniensem fundaverunt."

PP. 13-16. "De SS. Phagano et Diruviano."

PP. 16-22. "De S. Patricio:" his charter, his burial, etc.

PP. 22-27. "De SS. Benigno, Bridgida, Kolumkill, David, Paul et Acca."

P. 27. "De Translatione S. Dunstani."

PP. 28-30. "De venerabili Cruce que locuta est."

"De Alia Cruce de quo cecidit diadema."

"Alia Crux antiquissima."

"De Cruce vulnerata."

"Imago Beate Marie."

"Imago de qua narrat Ed. Stowton."

PP. 30-35. "De Sanctis ibidem requiescentibus."

PP. 35-38. "De Arturo et aliis regibus requiescentibus."

"Inventio Arturi in diebus H. de Soilli."

"De Archiepiscopis."

PP. 39-40. "De Glasteng et fratribus suis."

PP. 40-47. "De Sanctitate Vetuste Ecclesie."

P. 48. "De Fundatoribus."

"De capella argentea quam Ine fecit."

pp. 49-50. "De duabus piramidibus."

pp. 50-52. "Nomina sanctorum requiescentium Glaston."

pp. 53-54.

The following passage is not in the Glastonbury historians, and is, I think, new, and a further proof that the *Tabula* was intended to make known the advantages of pilgrimage and burial at Glastonbury:—

"De Capella Sanctorum Michaelis et Joseph et Sanctorum in cimiterio requiescentium.

"Scientes igitur sancti patres nostri dignitatem et sanctitatem hujus sancti cimiterii quandam capellam ejus medio construxerunt quam in honorem Sancti Michaelis et Sanctorum inibi requiescentium dedicari fecerunt, sub cujus altare ossa mortuorum ac sanctorum reliquias licet incognitas in magna multitudine cumulaverunt, et missa de cimiterio in ea cotidie celebrari constituerunt. Capella siquidem illa A.D. MCCCCLXXXII pre vetustate pene consumpta per preceptum domini Johannis Chinnoek Abbatis in predictorum sanctorum honore de novo est reparata, viz in honore Sanctorum in predictis cimiterio et capella requiescentium, quorum primus fuit Joseph ab Arimathæa ille nobilis decurio qui et dominum sepelivit. Ob ejus memoriam predictus abbas fieri fecit in eadem capella tres ymages, quo modo Joseph cum adjutorio Sancti Nicodemi dominum de cruce deposuit atque sepelivit, et secundum illud quod ex traditione patrum didicimus facta est ymago media secundum longitudinum stature Corporis Christi, Qui de omnibus hic et ubique in Christo requiescentibus et omnibus pro eis orantibus vitam et requiem sempiternam. Amen."

This passage raises a question of some interest in that it suggests that there was another chapel in the cemetery as well as S. Mary's chapel. If it were so this may help to account for the common application of S. Joseph's name to the existing building, which ought rather to be called S.



Mary's chapel. But the architectural questions which might arise upon this passage hardly belong to our subject and therefore I pass them by.

The contents of the *Tabula* end with a double column of Indulgences, as will be seen in the fac-simile. This list, though not always in exactly the same order, is printed by T. Hearne in the second volume of his *John of Glastonbury*.

How and when this *Tabula* came to Naworth Castle I have not been able to ascertain, but can add a few references to it kindly supplied by Mr. Lees, which show that it was there in the time of the great Lord William Howard (Belted Will), and that it was known to Archbishop Ussher.

*Antiquitates*, p. 9 of the London edition of 1687:—"Est etiam penes nobilissimum virum D. Gulielmum Howardum (Thomæ Norfolkicæ Ducis filium) ingens Tabula, Glastonienses antiquitates undique conquisitas complectens, in quâ, inter alia fabulosissima, et ista legimus Joseph ab Arimatheâ," etc., etc.

He refers to it again as "*Magna tabula Glastoniensis*," on pp. 12, 13, 15, 29, 58, 60; and on p. 56, after a long quotation from William of Malmesbury, he adds, "*habentur ea quoque ab anonymo quodam Glastoniensi monacho . . . in magnâ Glastoniensi Tabulâ eisdem verbis descripta, una cum additamento isto, Illic duo sancti Phaganus*," etc., etc.

Mr. Lees adds, "I have searched in vain in the *Archbishop's Life*, but found no reference to it, and have not been able to find how it came into Lord William's hands. It is not mentioned in the catalogue of his books in *The Household Book*, published by the Surtees Society. The first mention of it I have been able to unearth is in Pennant's *Tour to Alston Moor*, made in 1773. On p. 174 of the 4th edition of 1801, he writes, 'In Lord William Howard's bedroom, arms and motto over the chimney. His Library is a small room in a very secret place, high up in one of the towers, well secured by doors and narrow staircase. Not a book has been added since his days. In it is a vast case, three feet high, which opens into three



leaves, having six pages pasted in ; being an account of S. Joseph of Arimathæa and his twelve disciples, who founded Glastonbury, and at the end a long history of saints, with the number of years and days for which each could grant Indulgences.' ”

Mr. Lees has also pointed out to me that the Proclamation of Henry VIII, June 9th, 1534, “to cause all manner of prayers, orisons, rubrics, canons, mass books, and all other books in the churches wherein the said Bishop of Rome is named, or his presumptuous and proud pomp and authority preferred to be eradicated and rased out, and his name and memory to be never more, except to his contumely and reproach, remembered, but perpetually suppressed and observed,” has been carefully obeyed in this case, but that in one instance “papa Celestino” has been written in a current hand over an erasure.

Another passage from the *Antiquities* may be printed here though not bearing directly upon the *Tabula*, in order to draw attention to another Glastonbury relic, which was in existence in 1639, and may be so still :—

“Habetur et hodie Welleæ in adibus D. Thomæ Hugonis equitis aurati, Tabula ænea, columnæ Glastoniensis ecclesiæ olim affixa, cui incisum legitur, anno post passionem Domini,” etc., etc.

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## In Memoriam.

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BY the decease of Mr. Thomas Serel of Wells, in 1887; of Mr. Henry Badcock, in October, and of the Right Hon. Viscount Portman, on Nov. 19th, in this year, the Society has lost three of its original Members.

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Viscount Portman was Patron of the Society from its foundation, in the year 1851. His residence was at Bryanstone, in Dorsetshire, but the acreage of his property in Somerset was far larger than that in Dorsetshire. Indeed, the family of Portman is properly a Somersetshire family, and Orchard Portman, near Taunton, was their seat. The family is traced by Burke up to the reign of Edward I, at that time living at Orchard Portman. By inter-marriage the name Berkeley was added, and the first to be mentioned as of Bryanston was Henry William Berkeley Portman, who died in 1761.

Viscount Portman's long life of 90 years was an active one in every way. In politics, in county business, in all matters connected with agriculture and the management of estates, in sport, and in many public matters he took an active and energetic part. He represented Dorsetshire from 1823—1832 as a Liberal, and was the first member for Marylebone in 1832—1838. In 1837 he was raised to the Peerage as Baron Portman, under Lord Melbourne's Government, and acted for some time as whip to the Liberal party in the House of Lords. He was Lord Lieutenant of Somerset from 1840—1864, and Chairman of Quarter Sessions in Dorsetshire, from 1861—1882. In the early days of the present reign he was appointed a Member of the Council of the Duchy of Cornwall, probably

on account of his extensive acquaintance with the management of property, and later he was made Lord Warden of the Stanneries, an office which he retained till his death.

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In Mr. Henry Badcock the Society has lost one of its earliest friends and officers. He was, jointly with his brother, Mr. Robert Badcock, who died in 1872, original Treasurer of the Society, and always felt a warm interest in its development, from its modest inception to its present state of prosperity.

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The Society has also to lament the loss of one of its most active Members by the death of Mr. Thomas Serel, of Wells, in 1887, at the age of 73.

Mr. Serel was an ardent and painstaking antiquary, and succeeded in accumulating a large number of valuable manuscripts relating to the See, the Corporation of Wells, the College of Vicars Choral, and the principal county families, as well as other relics of the past, which threw much light on the history and social customs of Somerset, and which, but for his vigilant care and unostentatious labours, would in many instances have been lost or destroyed. Many of these records have from time to time been exhibited in various parts of the county, and the bulk of them have now found a safe abiding place in the Museums at Taunton and Glastonbury respectively.

Mr. Serel's knowledge of local and county history, topography, and folk-lore was almost unique. From his store of information he frequently enriched the columns of the newspaper press, and occasionally he gave lectures in different towns in the neighbourhood upon subjects of local interest which displayed considerable research. In the year 1875 he published by subscription *Historical Notes on the Church of St. Cuthbert*; a book of 150 pp., which contains a mass of valuable

and interesting information ; and he has left behind him a MS. complete list of the Mayors of Wells, the Recorders, the Town Clerks, and the Churchwardens, and to many of the names is attached a short biography of the individual. His active interest in the welfare of the city, and in the preservation of its ancient features never faltered, and the destruction or "restoration" of ancient land-marks now and again in the city and neighbourhood was a sore grief to him. His kindly disposition and unassuming manners, and his attainments as a local antiquary and historian, gained for him many friends in every walk of life, and his death has left a void which it will be difficult to fill.

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## Notes.

The Editor regrets that he has been compelled by exigencies of time and space to omit several papers, including one upon the Old Hall at Nunney, now destroyed, with plans and drawings, by Rev. E. Peacock, and communicated by G. Walters, Esq., our Local Secretary. It is proposed to publish some of these in a future volume.

N.B.—The Committee will be glad to receive notices of any matters of archæological interest for publication.

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### Bronze Figure from Crucifix, found at Shepton Mallet.<sup>1</sup>

BY F. J. ALLEN.

This image was found in 1882, lying several feet underground, in the garden of Mr. James Allen, Park House, Shepton Mallet. There is no clue to the circumstances which brought it thither. The spot is not near the church, it has never been built on, and the adjacent house is only about a hundred years old.

At the time of finding the right arm was much bent, and an attempt to straighten it produced a crack; but in every other respect the condition of the figure is perfect. Its length (excluding the arms) is nearly six inches. The body is gaunt and angular, girt with a loin-cloth. The head and face are executed in a simple but pleasing manner. The conventional treatment of the hair and beard betokens an early date. The arms are very long and thin, the legs on the contrary very short. The right leg is crossed over the left; the right foot pierced, but not the left. The body of the figure is hollow at the back, and the surface has been finished by tools after casting.

(1). This crucifix has been presented to our Museum at Taunton by Mr. F. J. Allen.



The work corresponds in character to that of the thirteenth century. The British Museum has a figure (minus its limbs) which appears to have been cast from the same model. This latter is said to be of Irish workmanship. Whether it is certainly so, I know not: but at all events one cannot but be struck with the resemblance between these bronze figures and the sculptures on the West Front at Wells; and in the absence of other evidence I should be inclined to attribute them to the same school of workmen.

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### Discovery of Saxon Sun Dial on the South Porch of North Stoke Church.<sup>1</sup>

BY REV. FREDK. O'MELIA, *Rector of North Stoke.*

The dial of which I have the honour to enclose a rubbing and tracing for the Somersetshire Archæological and Natural History Society, was discovered on the *south porch* of North Stoke church, by the Rev. W. S. Calverley, F.S.A. He pronounces the dial to be Saxon. It is on the east side of the porch, and stands at a perpendicular height of  $5\frac{1}{2}$  feet. Superficial area of stone on which dial is carved, 13 inches by 17 inches. This stone forms part of the edge of the porch doorway. The stone is the stone of the locality; same as that of which the church is built. The dial is what is termed an "erect direct south dial."

I beg to draw the attention of the Members to the mark to which the four o'clock afternoon ray extends. It measures  $6\frac{1}{2}$  inches by 4 inches, and lies east and west, declining towards the west. In a pamphlet by Mr. Calverley, on *Ancient Dials in the Diocese of Carlisle*, there are diagrams of dials, many of them very like the North Stoke dial. That of Caldbeck church, Cumberland, has a mark opposite the *four o'clock* line very similar to this mark on the North Stoke dial. The

(1). Communicated by the Rev. Prebendary Scarth.

general outline of the mark is that of a Latin cross, but it is very much worn by the weather. The gnomon is gone, but the holes in which it was fastened are clearly marked. The diameter of the circle (which is complete) is  $6\frac{1}{2}$  inches. There is a round mark, but no line in the dial to indicate six o'clock in the afternoon. There is a smaller mark at the end of the line for three o'clock in the afternoon.

Since communicating an account of the discovery to the *Bath Chronicle*, I have heard that there are two dials of the same character on the south porch of the church of *Newton St. Loe* (Decorated period), and another on a Perpendicular buttress of *Stanton Prior* church. These churches are distant but a few miles from North Stoke. Should the dial at North Stoke be, as Mr. Calverley asserts, an early Saxon dial in position, I beg to suggest that very great local interest attaches to the discovery.

Mr. George V. Du Noyer, M.R.I.A. (*Achæological Journal*, vol. xxv, p. 207), states that dials of early mediæval date are of great rarity. He instances four churches in which they may be found in position, viz., Bishopstone, near Eastbourne, Sussex, and Kirkdale, Edstone, and Swillington churches, in Yorkshire. At Swillington the circle is complete, as in the North Stoke dial. The Rev. Prebendary Scarth adds another to the list, viz., that of Aldborough, near Hull.

Mr. Du Noyer quotes an opinion of Mr. Edmund Sharpe, as to the dial of Bishopstone church, which, I think, may in some important respects be applicable to the dial at North Stoke: "This dial," Mr. Sharpe says, "was probably set up at the time of the Norman or Transitional additions to the church of Bishopstone."

The font at North Stoke is generally considered to be of the early Norman or Saxon period, and in the process of restoration, ancient steps to the rood-loft and the jamb of the door above have been discovered.

The chancel arch, our Architect, Major Davis, considers to

be of *very early Norman or Transitional date*. It is a very interesting piece of work, and is a blending of the round and pointed arch.

This year, in excavating the foundations of a mediaeval barn that stood at a distance of 150 yards from the church, pillars, pottery, and other undoubted indications of the existence of a Roman villa *in loco* were discovered. A few months ago, near the church (about a quarter mile distant), a massive Roman sarcophagus was also excavated. I beg to suggest that the village of North Stoke grew around this *Roman Villa*. Some Roman bricks are to be seen in the walls of the church.

On the porch are *two heads* carved in stone. One, that of a Norman knight in chain armour. May not this Norman ornamentation be a subsequent addition to the porch, the builder at the same time exhibiting the Norman animus against the Saxon by obscuring the dial, as ill understood or despised?

In conclusion, I may state that the visit of Mr. Calverley to North Stoke church, and the interesting discovery he has made, realise in an unexpected manner and place the inference of the Rev. Prebendary Scarth in reference to ancient dials in England and Ireland. In an interesting paper "On Ancient Methods of Measuring Time," which he has kindly sent me, he says, "I feel assured, from what I myself have seen in different churches in England, that many such dials of a remote period, with their primitive markings, might be discovered."<sup>1</sup>

(1). *Vide Proceedings of the Bath Natural History and Antiquarian Field Club*, p. 207.

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 Tordiffe, Rev. Stafford, *Staplegrave*  
 495 Trask, Charles, *Norton, Ilminster*  
 Trevelyan, Sir A. W., Bart. *Nettlecombe Court, Taunton*  
 Trevilian, E. B. C. *Midelney Place, Drayton*  
 Trotman, W. R. *Hartington Villa, Wells Road, Bath*  
 Trusted, C. J. *Sussex House, Pembroke Road, Clifton*  
 500 Tucker, Silas, *Spencer House, 19, Larkhall Rise, Clapham, S.W.*  
 Tucker, W. J. *Chard*  
 Tuckett, F. F. *Frenchay, Bristol*  
 Turner, C. J. *Staplegrave*  
 Turner, J. S. *Granville, Lansdown, Bath*  
 505 Tynte, Col. Kemeys, *Halswell, Bridgwater*  
 Tynte, St. David Kemeys, *Balnageith, Torquay*  
 Tyndale, J. W. Warre, *Evercreech, Bath*  
  
 Ussher, W. A. E. *H.M. Geological Survey*  
  
 Viney, Rev. R. 2, *Gloucester-street, Broomsbury, London*  
 510 Vonberg, W. C. *Wells*  
  
 Wadhams, Rt. Rev. E. P. *Bishop of Ogdensburg, New York, U.S.A.*  
 Wadmore, Rev. A. *Barrow Gurney, Bristol*  
 Waldron, Clement, *Llandaff, S. Wales*  
 Walter, W. W. *Stoke-sub-Hamdon*  
 515 Walters, G. *Frome*  
 Ward, Rev. J. W.  
 Watts, B. H. 13, *Queen-square, Bath*  
 Weaver, Chas. *Seafield Crescent, Seaton*



- Weaver, Rev. F. W. *Milton, Evercreech*  
 520 Welch, C. 23, *Kensington Mansions, Nevers-square, London*  
 Welsh, W. I. *Beaumont, Wells*  
 Welman, C. N. *Norton Manor*  
 Western, Sir J. W. *Dorsit House, Clifton Down, Bristol*  
 Westlake, W. H. *Taunton*  
 525 White, H. C. *Upland Villa, Wembdon, Bridgwater*  
 Whitehead, Mrs. *Widcombe House, Bath*  
 Whitting, C. G. *Glandore, Weston-super-Mare*  
 Williams, Rev. Wadham Pigott, *Bishops Hull*  
 Williams, Jno. 16, *Alma Road, Clifton*  
 530 Wills, W. H. *Coombe Lodge, Blagdon*  
 Wilson, Rev. W. C. *Huntspill*  
 Winter, J. A. *Watts House, Bishops Lydeard*  
 Winterbotham, W. L., M.B. *Bridgwater*  
 Winwood, Rev. H. H. 11, *Cavendish Crescent, Bath*  
 535 Winwood, T. H. R. *Wellisford Manor, Wellington*  
 Withycombe, J. *Taunton*  
 Wood, Rev. J. 10, *Burlington-street, Bath*  
 Wood, Alexander, *The Laurels, Horsham, Sussex*  
 Woodforde, Rev. A. J. *Ansford, Castle Cary*  
 540 Woodforde, F. H., M.D. *Ansford, Castle Cary*  
 Woodley, W. A. 3, *Worcester Terrace, Clifton*  
 Wooler, W. H. *Weston-super-Mare*  
 Worthington, Rev. J. *Taunton*  
 Wright, W. H. K. *Free Library, Plymouth*  
 545 Yatman, Rev. J. A. *Winscombe, Weston-super-Mare*

Members are requested to inform either of the Secretaries of any errors or omissions in the above list; they are also requested to authorise their Bankers to pay their subscriptions annually to Stuckey's Banking Company, Taunton; or to either of their branches; or their respective London Agents, on account of the Treasurer.

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## Rules.

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THIS Society shall be denominated "THE SOMERSETSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY;" and its object shall be the cultivation of, and collecting information on, Archæology and Natural History in their various branches, but more particularly in connection with the County of Somerset, and the establishment of a Museum and Library.

II.—The Officers of the Society shall consist of a Patron and Trustees, elected for life; a President; Vice-Presidents; General and District, or Local Secretaries; and a Treasurer, elected at each Anniversary Meeting; with a Committee of twelve, six of whom shall go out annually by rotation, but may be re-elected. No person shall be elected on the Committee until he shall have been six months a Member of the Society.

III.—Anniversary General Meetings shall be held for the purpose of electing the Officers, of receiving the Report of the Committee for the past year, and of transacting all other necessary business, at such time and place as the Committee shall appoint, of which Meetings three weeks' notice shall be given to the Members.

IV.—There shall also be a General Meeting, fixed by the Committee, for the purpose of receiving Reports, reading Papers, and transacting business. All Members shall have the privilege of introducing one friend to the Anniversary and General Meetings.

V.—The Committee is empowered to call special Meetings of the Society upon receiving a requisition signed by ten Members. Three weeks' notice of such special Meetings and its object shall be given to each Member.

VI.—The affairs of the Society shall be directed by the Committee (of which the Officers of the Society will be *ex-officio* Members), which shall hold monthly Meetings for receiving Reports from the Secretaries and sub-Committees, and for transacting other necessary business; three of the Committee shall be a quorum. Members may attend the Monthly Committee Meetings after the Official business has been transacted.

VII.—The Chairman at Meetings of the Society shall have a casting vote, in addition to his vote as a Member.

VIII.—One (at least) of the Secretaries shall attend each Meeting, and shall keep a record of its proceedings. The property of the Society shall be held in Trust for the Members by Twelve Trustees, who shall be chosen from the Members at any General Meeting. All Manuscripts and Communications and other property of the Society shall be under the charge of the Secretaries.

IX.—Candidates for admission as Members shall be proposed by two Members at any of the General or Committee Meetings, and the election shall be determined by ballot at the next Committee or General Meeting; three-fourths of the Members present balloting shall elect. The Rules of the Society shall be subscribed by every person becoming a Member.

X.—Ladies shall be eligible as Members of the Society without ballot, being proposed by two Members and approved by the majority of the Meeting.

XI.—Each Member shall pay Ten Shilling and Sixpence on Admission to the Society, and Ten Shillings and Sixpence as an annual subscription, which shall become due on the first of January in each year, and shall be paid in advance.

XII.—Donors of Ten Guineas or upwards shall be Members for life.

XIII.—At General Meetings of the Society the Committee may recommend persons to be balloted for as Honorary and Corresponding Members.

XIV.—When an office shall become vacant or any new appointment shall be requisite, the Committee shall have power to fill up the same; such appointments shall remain in force only till the next General Meeting, when they shall be either confirmed or annulled.

XV.—The Treasurer shall receive all Subscriptions and Donations made to the Society, and shall pay all accounts passed by the Committee: he shall keep a book of receipts and payments, which he shall produce whenever the Committee shall require it: the accounts shall be audited previously to the Anniversary Meeting by two Members of the Committee chosen for that purpose, and an abstract of them shall be read at the Meeting.

XVI.—No change shall be made in the laws of the Society except at a General or Special Meeting, at which twelve Members at least shall be present. Of the proposed change a month's notice shall be given to the Secretaries, who shall communicate the same to each Member three weeks before the Meeting.

XVII. Papers read at Meetings of the Society shall (with the author's consent, and subject to the discretion of the Committee), be published in the *Proceedings* of the Society.

XVIII.—No religious or political discussions shall be permitted at Meetings of the Society.

XIX.—Any person contributing books or specimens to the Museum shall be at liberty to resume possession of them in the event of a dissolution of the Society. Persons shall also have liberty to deposit books or specimens for a specific time only.

XX.—In case of dissolution, the real property of the Society in Taunton shall be held by the Trustees, for the advancement of Literature, Science, and Art, in the town of Taunton and the county of Somerset.

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### *Rules for the Government of the Library.*

1.—The Library shall be open for the use of the Members of the Society daily (with the exception of Sundays, Good Friday, and Christmas Day), from Ten in the Morning till Five in the Afternoon, from April to August inclusive, and during the remaining months of the year until Four o'clock.

2.—Every Member of the Society whose annual Subscription shall not be more than three months in arrear may borrow out of the Library not more than two volumes at a time, and may exchange any of the borrowed volumes for others as often as he may please, but so that he shall not have more than two in his possession at any one time.

3.—Every application by any Member who shall not attend in person for the loan of any book or books shall be in writing.

4. So much of the title of every book borrowed as will suffice to distinguish it, the name of the borrower, and the time of borrowing it, shall be entered in a book to be called the "Library Delivery Book;" and such entry, except the application be by letter, shall be signed by the borrower; and the return of books borrowed shall be duly entered in the same book.

5.—The book or books borrowed may either be taken away by the borrower, or sent to him in any reasonable and recognised mode which he may request; and should no request be made, then the Curator shall send the same to the borrower by such mode as the Curator shall think fit.

6.—All costs of the packing, and of the transmission and return of the book or books borrowed, shall in every case be defrayed by the Member who shall have borrowed the same.



7.—No book borrowed out of the Library shall be retained for a longer period than one month, if the same be applied for in the mean time by any other Member; nor in any case shall any book be retained for a longer period than three months.

8.—Every Member who shall borrow any book out of the Library shall be reponsible to the Society for its safety and good condition from the time of its leaving the Library; also if he borrow any book or manuscript within the Library, till it shall be returned by him. And in case of loss or damage, he shall replace the same or make it good; or, if required by the Committee, shall furnish another copy of the entire work of which it may be part.

9.—No manuscript, nor any drawing, nor any part of the Society's collection of prints or rubbings shall be lent out of the Library.

10.—The Committee shall prepare, and may from time to time add to or alter, a list of such works as shall not be lent out of the Library, on account of their rarity, value, or peculiar liability to damage; or on account of their being works of reference often needed by Members personally using the Library, and a copy of such list for the time being shall be kept in the Library.

11.—No book shall be lent out until one month after the acquisition of it for the Library.

12.—Extracts from the manuscripts or printed books are allowed to be made freely, but in case of a transcript being desired of a whole manuscript or printed book, the consent of the Committee must be previously obtained.

13.—Persons not being Members of the Society may be admitted for a period not exceeding one week, to consult printed books and manuscripts not of a private nature in the Society's Library, for any special purpose, on being introduced by a Member, either personally or by letter.

14.—No book shall be lent to any person not being a Member of the Society without a special order of the Committee.

15.—Before any Member can borrow a book from the Library, he must acknowledge that he consents to the printed Rules of the Society for the government of the Library.

May, 1889.

*\* \* It is requested that Contributions to the Museum or Library be sent to the Curator, at the Taunton Castle.*

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TAUNTON:  
T. M. HAWKINS,  
HIGH ST.



